

DRAMATIC MIRROR

APRIL 3, 1920

THE SCREEN AND STAGE WEEKLY

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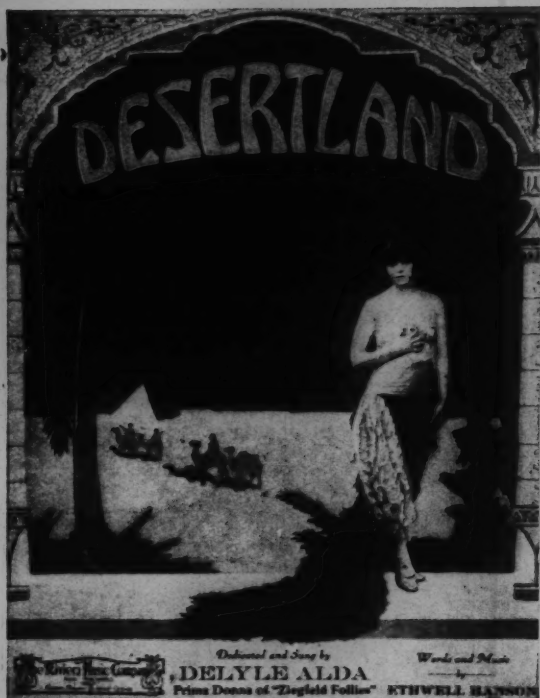
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DESERTLAND

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Never before in the history of the picture business, has the Public shown such an interest in one picture. Everybody wants to see "A DREAM OF FAIR WOMEN," because it features the winners of the "Fame and Fortune Contest," conducted by

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THE MARKET PLACE

acting

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will satisfy them

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ARTIFICIAL FOR ALL OCCASIONS
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FLESH REDUCING CREAM
will reduce from three to five pounds a week. Sample jar with instructions. \$3.12 Tax. Leslie A. Goodell, Hotel Langham, Boston, Mass.—50-62.

REDUCE WEIGHT AND CORRECT THE FIGURE
without Diet or medicine. We possess every device—Electrical & Mechanical—fo. successful treatment. Inspection invited. 56 W. 45th St., (4th floor.) t.f.

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JULES FEROND (Milnahaw) HAIR GROWER will restore the hair by killing the germs which sap the nourishment the hair should get. Bottles \$1 & \$2. Ppd. 10c extra. 424 6th Ave., N. Y. C. t.f.

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business chances

ONE of the most important discoveries of the age. Millions are suffering from Rheumatism. An Herb that actually drives the most stubborn case of Rheumatism entirely out of the system. Many people have written us and say they are astounded at the results. The effect on the kidneys is simply marvelous. You bathe your feet in it for 15 minutes a day for 10 days. Agents are coining money. Price 72c pound postpaid. Rheumatism Herb Co., Santa Monica, California.

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Gowns, Wraps, Furs
IMPORTED AND CUSTOM MADE
FOR STREET AND EVENING
To Sell or Rent REASONABLE PRICES
MME. NAFTAL 69 West 45th St., N. Y. Tel. Bryant 670 t.f.

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COSTUME HOUSE
IN AMERICA**

Van Horn & Son
Manufacturing
COSTUMERS
Main Office and Factory
Philadelphia, Pa.

N. Y. Office: 1520 Broadway, N. Y. C.
Sales and Rental Departments t.f.

drama

**THE SCHUSTER-MARTIN
DRAMATIC SCHOOL**

Faculty of 15 Residence Department
Our Own Theatre, The Little Playhouse
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PUNCH & JUDY SHOW, for Children's parties including sleight of hand and magic tricks and ventriloquism. Ambrose Jeffries, 44 Elbert Street, Brooklyn, N. Y. Telephone 1479 Bushwick t.f.

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BRASS FRAMES AND RAILS**
Largest Manufacturers in the World of
Brass Railing, Brass Frames, Brass Escalator
Brass Wickets, Brass Letters, Brass Signs
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Special Brass Work
Write for complete Catalogue
THE NEWMAN MFG CO
Established Since 1882
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Specialty of renovating fur garments. Prices as low as consistent with good workmanship. See our beautiful selection. A. H. Green & Son, 37 West 37th St., N. Y. Tel. Greeley 2210. t.f.

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lamps

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make-up

**HESS HIGH
GRADE
MAKE-UP** Send four cents for postage
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THE ART OF MAKING-UP
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can be found by exploring these pages
for the many bargains offered

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of Every Description for Every Occasion — FOR
1600 Broadway, N. Y. HIRE—MADE TO ORDER
The largest costuming establishment in the world. t.f.

Charles Chrisdie & Co.

Telephone THEATRICAL Established
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Costumes Made to Order, for Sale or Hire. Everything for Moving Pictures, Amateur Theatricals, Stock Companies, Bal. Masque. t.f.
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COSTUMES AND UNIFORMS
We Rent Costumes for Professionals & Motion Pictures
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Phone Bryant 7212-7213

MILLER COSTUMIER

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Theatrical Costumers
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THE MARKET PLACE

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THE WORLD'S STANDARD THEATRE ORGANS
Seeburg Automatic Solo Organs
Seeburg-Smith Unified Organs
The Right Organ for Every House
Personal Attention to Your Individual Requirements
SEEBURG PIANO CO. Chicago

picture music

MUSICAL ACCOMPANIMENT OF
MOVING PICTURES
Just off the press; the only book on this most important subject enthusiastically endorsed by DR. RIESENFELD, the greatest authority on Picture music. Invaluable to all Picture pianists and organists. Teaches improvising, modulating, the handling of the theatre organ. Valuable repertoire of music for all moods. Special price \$1.00 postpaid.
THE BOSTON MUSIC CO., 26 West St., Boston 11

scenery

Columbia Scenic Studio
Columbia, South Carolina t.f.

SCENERY

of All Kinds for All Purposes
Since 1886
WERBE SCENIC STUDIO
1713 Central Ave., Kansas City, Kansas 32-44

Scenery WILLIAM G. HEMSLEY, Scenic Artist and General Contractor, from London, England; Chicago & New York. Scenic Studios, Shreveport, La. Box 657. Phone 1637. t.f.

KENNEL and ENTWISLE SCENIC STUDIOS

741-745 MONROE STS.
NORTH BERGEN, N. J.
Phone Union 5517 Near 42nd St. Ferry t.f.

DROP CURTAINS

FOR SALE OR RENT. Unique designs. Something original. Curtains of all kinds, to improve your act. BUMPUS & LEWIS, 246 West 46th St., New York City. Bryant 2695. t.f.

SCENERY and PLUSH DROPS
FOR HIRE
Catalog AMELIA GRAIN Philadelphia t.f.

Scenery For Sale and Rent
I will be glad to call to see you. Tel. BRYANT 2670
MAURICE GOLDEN, 248 W. 46th St. t.f.

FOR SALE.—What Have You to Sell? Whatever it is, the market place will sell it for you. Address Market Place Manager, Dramatic Mirror, 1639 Broadway, N. Y.

slides

RADIO SLIDES

PATENTED
Can be written on a typewriter like a letter
Radio Mat Slide Co.
121 W. 42nd Street. New York City t.f.

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song writers

SONG WRITERS—I will compose a catchy melody and piano accompaniment to your poem and make one piano music roll of the same, all for \$12. Music rolls made in any quantities; send copy of your composition for prices. Satisfaction guaranteed.
THE CHAS. J. PARKER CO., Lexington, Ky.

"Write the Words for a Song"

Your manuscripts are very valuable and mean money to you if they are properly handled. Write us before submitting them to anyone else. Let us tell you about our interesting propositions. Send us your name on a postal.

UNION MUSIC COMPANY
405 Sycamore St.
CINCINNATI, OHIO

song writers

YOU WRITE WORDS FOR A SONG

We write the music, publish and secure a copyright. Submit poems on any subject. The Metropolitan Studios, 914 S. Michigan Ave., Room 165, Chicago, Ill.

stage lighting

STAGE AND STUDIO LIGHTING
APPARATUS AND ELECTRIC EFFECTS
Universal Electric Stage Lighting Co.
Kliegl Bros., 240 W. 50th St., New York City
Send 4 cents for 96-page Catalog H. D.

OLDEST AND LARGEST COSTUME HOUSE IN AMERICA

Van Horn & Son

MANUFACTURING

COSTUMERS

Main Office and Factory

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New York Office: 1520 Broadway, N. Y. C.

SALES AND RENTAL DEPARTMENTS

song writers

MUSIC COMPOSED TO WORDS, with free publication; orchestration and band parts; staff of qualified composers; some "hits." DENNIS B. OWENS, JR., INC., Kansas City, Missouri. 21-23

DO YOU COMPOSE? Don't publish songs or Music before having read our "Manual of Song-writing Composing & Publishing," indispensable to writers, 25c. Bauer Music Co., 135 East 34th St., N. Y. t.f.

HAVE YOU ANYTHING TO SELL? Then Use the Market Place! All the Advertisers On These Two Pages Have Found It Pays.

The New York Musical Bureau, New York, has the greatest plan ever presented amateur songwriters for placing songs with New York publishers. Write for free circular. 1547 Broadway, N. Y.

HAVE YOU ANYTHING TO SELL? Then Use the Market Place! All the Advertisers On These Two Pages Have Found It Pays

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stage lighting

STAGE EFFECTS—Spotlights and supplies, bought, sold and repaired, save 50%. Newton Art Works, 305 West 15th Street, New York. Catalogue Free. Telephone 2171 Chelsea.

STAGE LIGHTING APPLIANCES
Everything ELECTRICAL for the Stage.
Display Stage Lighting Company, Inc. t.f.
314 West 44th Street. New York City

FOR RESULTS Use The Market Place. That You will Get Results is Proved by the Large Number of Advertisers Using it. Rate 30c. a line with time discounts. 4 lines minimum space accepted.

HAVE YOU ANYTHING TO SELL? Then Use the Market Place! All the Advertisers On These Two Pages Have Found It Pays.

supplies

Powers No. 6-B Simplex Style S
slightly used at very low prices.
Mazda Lamps—National Carbons
Mail orders promptly attended to
CROWN MOTION PICTURE SUPPLIES
150 W. 46th St., N. Y. C. Phone Bryant 4116

sweets

CHERI SUPER-CHOCOLATES assorted lb. box \$1.25, parcel post prepaid, insured. Best you ever tasted at any price or the box with our compliments. Cheri, Inc., 142 So. 15th St., Philadelphia. 52-64

tickets

Reserved seat coupon tickets dated and serial numbered. Roll tickets—stock and special wording—in rolls and folded. Also center hole punched for all machines. Book Tickets. Ticket racks. Ticket Boxes. Send for Samples and Prices
THE ANSELL TICKET CO.
154 to 166 East Erie Street Chicago

Twenty-one Years Experience at Your Service
ROLL TICKETS
AUTOMATIC MACHINE TICKETS
Folded in Fives, Center Hole
RESERVED SEAT TICKETS
Write for Prices
ARCUS TICKET CO.
633 Plymouth Court Chicago

Save money by using
"KEYSTONE" ROLL TICKETS
Without Exception the Best Looking and Lowest price Tickets on the Market and None Better at any Price
KEYSTONE TICKET CO., SHAMOKIN, PA.
Only Roll Ticket Printers in Pennsylvania who can furnish the Union Label

TICKETS

COUPON AND STRIP
There is but One BEST—Those Made by
WELDON, WILLIAMS & LICK
FORT SMITH, ARKANSAS t.f.

THE STERLING QUALITY
of The Market Place is attested by the advertisements presented on these pages

trunks

Rebuilt Wardrobe Trunks, equal to new, half original cost. Get lifetime goods at wholesale prices. Redington Co., Scranton, Pa. 54-56.

wanted jewelry

I pay liberal cash prices for Diamonds, Pearls, jewelry.
LORENTZ, 65 Nassau St., N. Y. C.

PAYS CAPITOL CURIO SHOP
Highest Prices for Pawn Tickets—Diamonds and jewelry
1651 BROADWAY, at 51st STREET, N. Y. C.

ABSOLUTELY highest prices paid. What have you to sell? See TRIGGER first, 787 Sixth Ave., near 45th St., New York City. Pawn tickets, diamonds, jewelry, gold, silver, guns, musical instruments, gold outfits, binoculars, laces; anything. t.f.

PROVIDENT DIAMOND CO.

Provident Loan Tickets. Diamonds, Pawn Tickets. Gold, Silver, Platinum, Pearls, Precious Stones at Full Cash Value. Estates Appraised Free.
598-7th Ave., Bet. 41st & 42d Sts., nr. Times Sq. Subway. Bryant. 8737. t.f.

DIAMONDS and Provident Pawn Tickets Bought.
JACK'S CURIOSITY SHOP, 2 Lafayette Ave., cor Flatbush Ave., Brooklyn, N. Y. t.f.

wig makers

WIGS TOUPEES MAKE-UP
Send for Price List
G. SHINDHELM
109 W. 46th St., New York t.f.



DRAMATIC MIRROR

**ALICE
BRADY**

A star who has achieved great popularity in both branches of her professional activity. One of the very best liked of the younger generation of stage stars, she has reduplicated her success in the realm

of the cinema. Miss Brady, as everybody knows, is the daughter of William A. Brady, and as everybody likewise knows, she is appearing in Realart Pictures. Her latest release is "The Fear Market"

BROADWAY BUZZ

FROM LOUIS R. REID

NEW item: (Every week brings new announcements of spirit plays in preparation.)

They're coming Father Abraham Er-langer a hundred thousand strong,
Some are brief and comical, some are tense and long,
Some are written in burlesque vein, some are told in song,
The spirit plays are marching in a dazzling, teeming throng.

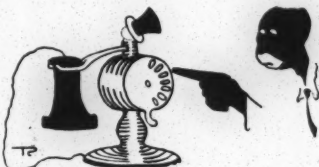


It Would Seem

as if every manager was planning to produce a spook play. The Ouija board has been dramatized and lyricized. There is a Ouija number in the "Nine O'Clock Revue." In fact, the entire theatrical world has a severe case of "ouijamania," and it had better take warning from the case of the village of El Cerrito in Southern California. You cannot tell in these days what the New York State Assembly is likely to do. It may decide, like El Cerrito, upon a municipal alienist examination for "ouijamania."

The Telephone Service

was in a fair way to join the Ford car and the Erie Railroad as permanent joke material for the comedians and cartoonists, but it would seem as if it had lost its great opportunity.



Some inventive genius has devised an automatic telephone exchange, the mechanism of which will be simple for subscribers to operate—so it is said, so it is said. All you will have to do is to press certain revolving levers and make any desired connection. No calling up and calling down of Central. No bother with hall boys. Just a quick turn of the wrist and you have your party.

By the way, when was the millenium to take place?

A Well Known Actor

recently visited the office of a manager who has a reputation for surliness, particularly when theater tickets are requested to one of his attractions. The actor breezed into the room and said: "Can you give me a pass to such-and-such a show?"

"No," snarled the manager.

"I know now who you are," rejoined the actor, edging his way to the door, "you're the guy who played Death in 'Everyman.'"

And Why Not?

It is Mlle. Spinelli and not the Ervine play at the Garrick Theater that is being popularly acclaimed as Jane Legg.

He Simply Can't Lose

"Last Card Louis" wins delay"—headlines an evening paper, referring to the trial of Louis Krohnberg, waist manufacturer, who is charged with violating the section of the Penal Code, relating to fraud in a game of chance.

Lament of the Troupers

(With the Usual Apologies)

We've toured from Maine to Frisco town

By the storied Golden Gate,
And we've won the hands in the one night stands

At a ten-twenty-thirty rate.
From Boston to N'Orleans

We have wandered, till now we reason

If training is of worth at all,
We should play a Broadway season.

Great Shakespeare wrote the works we play

And Owen Davis, too.
From Fond du Lac to Jacksonville,
Our path is ever new.

We've known hard times galore,
And they've helped us all to reason.

If training is of worth at all,
We should play a Broadway season.

What has become of the old-fashioned press agent who sent out stories concerning the theft of his star's jewels? Has he succumbed completely to the new-fashioned city editor?

Clothes Make the Pugilist

Indeed, M. Carpentier has to fight to live up to a wardrobe that includes 75 suits of clothes, 20 overcoats, 100 silk shirts, 75 pairs of shoes and 200 neckties. It was not like that in the olden days. Give a pugilist of those days a sweater, a rough heavy suit, and a checked cap and he had a wardrobe that would fit any occasion.

Is It a Triumph for Euclid or the Films

The terrors of Euclid are to be shown on the screen in a picture which will demonstrate by easy pictorial examples some knotty points in measurement. But one is inclined to disagree with the London Daily Mail that it is good news to school children. When such demons as "isosceles," "rhomboid," "perimeter" and "obtuse" get into mass formation it is immaterial whether they attack by means of the screen or the blackboard.

Who But Ed. Wynn

would have seized upon "Hold Your Horses" as an advertising slogan for a musical revue? While managers and publicity men rack their brains for new ideas to advertise their wares, Wynn goes back to the first press principles of the circus to announce the coming of his "Carnival." "Hold Your Horses" does seem appropriate for an Ed Wynn show.

It is a superfluous bit of advertising to mention the name of the Punch and Judy Theater in connection with the presentation of "The Hole in the Wall."

Another Argument Against Early Rising

"If you would be sanitary," warns Dr. Lawison Brown of Saranac Lake, "kiss your kirl in the evening or afternoon. Disease germs lurk in morning kisses because the sun and fresh air have not had a chance to sterilize her sweet, red lips."

The Woman Who in 1910

was charged with throwing her arms around a man in front of the Waldorf and extracting his wallet containing \$28,000 was recently sent to the penitentiary, but not upon this charge. Oh dear, no. On a charge of shoplifting, instead. No jury would convict a woman on a charge of throwing her arms around a man and lifting his wallet. Such a method, you know, is only employed on the stage, in farce and burlesque and vaudeville and musical comedy.

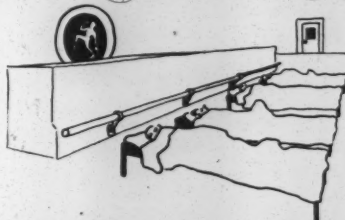
We Don't Know, Do You?

If Helen MacKellar were Jeanne Eagels would "The Storm" be "The Wonderful Thing"?—J. R. K.

One might continue such questions indefinitely. One might even ask if Nance O'Neil were Francine LaRri-more would "The Passion Flower" be "Scandal" or if Ina Claire were Clifton Crawford would "The Gold Diggers" be "My Lady Friends"?

You Will Have to Admit

that the hotel managers of New York are thirst in the hearts of their countrymen. They have opened up their bars—those palatial palaces with their beautiful oak and mahogany



fittings, their Maxfield Parrish paintings, their roomy comfort as dormitories, supplying them with tiers of berths after the fashion of Pullman sleeping cars. And those patrons who used to come to New York to see the gay life are now enjoying a sentimental glow by sleeping in the barrooms. It is said, however, that their sleep is not sound and restful, as the spirits of Carstairs and Gordon and Hunter and Bass and Walker and Haig and Pabst, and a thousand others, congregate nightly to report on the Edwards-for-President campaign.

Startling, astounding, Belascoan thunder

"Son-Daughter—153rd to 160th times"

"Gold Diggers—212th to 219th times"

Now that Pauline Frederick has been chosen Queen of the Raisin Carnival to be held April 30 in Fresno, California, F. X. M. wants to know who will be selected King of the Prune Festival.

All This Talk

of the scarcity of paper is not convincing in the face of a tornado of theatrical announcements. It is that season of the year when managers rush into print with the bulletins of their forthcoming plans. Mail carriers are weighted down more than ever this year under the burden of these bulletins, and press agents have no time to entertain theatrical reporters, so busy are they in grinding out copy. About one in ten of all the



new plays announced will reach production, but that does not deter the press agents from including in their lists many plays that have been heralded year after year for presentation the following season.

Come One, Come All

Since Kreisler wrote an op'ra and made a great big hit,

Other virtuosos seek like fame;
You'll find them writing music that they say has charm and wit—

They all expect to win a bigger name.

There are Zimbalist and Elman who've already written scores

For plays that will be given here next Fall.

Just imagine what would happen (a suggestion, too, that bores).

If the operetta bug should seize them all!

Bauer, Lhevinne and Teschner Tas, Spalding, Buhlig, Estelle Bass, Seidel, Jeffrey and Du Carp,

Salvi, famous on the harp;
Hoffman, Heifetz, who's a Russ. (O).

Casals, Ysaye, Chiapusso, Paderewski and Godowsky.

Skilled in Chopin and Tchaikowsky.

If all write plays with rhyme and reason,

What a season! What a season!

Marc Connelly saw the new traffic regulation towers on Fifth Avenue for the first time the other day. "Well, I see they have the projection machines installed," he said. "All they need now are the screens."

Look at the Billboards

and you'll see the names of Lionel Barrymore, John Barrymore, Henry Miller, Sam Bernard, Barney Bernard, Clifton Crawford, Cecil Lean, William Collier, Frank Bacon, John Charles Thomas, Richard Bennett, Donald Brian, Robert Edeson and MR. Leo Ditrichstein.

No one, strange to say, has come forward with the wheeze that Theda Bara in "The Blue Flame" might be described as "vamp till ready."

NICKEY ARNSTEIN IS FOUND

BY MARK VANCE

Mysterious Fugitive Discovered at Last—in Two Places, the Dictionary Where He Appears as Saint Nicholas and in Building Directly Opposite Police Headquarters

PROHIBITION may come and prohibition may go, but Nicky Arnstein's search appears to be going on forever. The New York newspapers have in the passing of weeks made Nicky Arnstein an international topic. In fact, the question "Where is Nicky Arnstein?", has become the one, all-absorbing question of the hour, for day and night the minions of the law, the sleuths of the biggest city in the United States, the ferrets of the other big cities, the county sheriffs and the town marshals are on Nicky's trail. According to all reports that is all they have been "on" since the hunt for Arnstein started.

It sounds like a motion picture tale does this

Mysterious Flight

of Arnstein. Just what caused all this rumpus and wide search? The papers say that Arnstein is the "Master Mind" back of the systematic method which Wall Street says caused the disappearance of at least \$1,500,000 worth of bonds and securities. Arrest after arrest of bank messengers only tends to the New York police belief that Arnstein more than any other individual can give them just the information and explanation necessary to add the final clearance papers to the great messenger robbery.

"It is an ill wind that blows nobody good,"

And While It Has Blown

Nicky from the face of the earth as far as the man hunt is concerned, it also sent a regular hurricane of publicity toward the wife of Nicky, who is the comedienne, Fannie Brice, now appearing in the Ziegfeld "Midnight Frolic." The theatrical Rialto knew Miss Brice was married but went on about its way without any comment until the search for Arnstein was announced through the press. Then apparently the search for Nicky was lost in the wild endeavor to paste Miss Brice's likeness on the front pages and tell everything that the world did not know as to her life from the time that she chose the stage as a career. The papers published any old kind of a story. Some of the facts were true. Some were garbled. But into the papers went Miss Brice's name and every time that Nicky's name was mentioned another paragraph or two carried something about Miss Brice.

But Miss Brice said she had every belief

That Nicky Was Innocent

of the terrible charges against him and that everything would be satisfactorily explained when he turned up. But time elapsed and Nicky failed to turn up. Meanwhile, the police, detectives and press have hopes. Meanwhile, Miss Brice works right along on the Amsterdam Roof. For a time she was subjected to a grill of questions on the part of the authorities. The courts tied up every account that she had in her own name and a few names that in her professional and public life she occasionally used when making deposits.

As Far as the Theme

of the Arnstein story is concerned, it appears as easy as pie for one to

ask the question: "How old is Ann?" But who can truthfully answer? Then one can look here and there in futile attempts to find an answer to the query: "Where does the chicken come from?" One answer is "the egg" and another says "the hen." Then comes the never, never-answered question: "Which got here first?" Perplexing problems are always upsetting the lightning calculators of the universe. Case after case comes, and goes without the sharpest minds of the police forces of the biggest cities ferreting out the men charged with the crime. Nobody ever made a satisfactory answer to the "what became of Charlie Ross?" Then there was the strange disappearance of Dorothy Arnold. But all of the picture plots and true stories of strange cases have taken a back seat when compared to the Nicky Arnstein case.

What makes Nicky's whereabouts all the more mysterious is

That Nicky Went Out

in the wilds somewhere of his own accord. Perhaps he has been in New York all along. Perhaps he's in Brooklyn where one might hide all day and night under an elevated platform pillar without being disturbed, owing to the impenetrable darkness. The famous Stygian blackness has nothing on the Brooklyn shadows. Then there is Long Island, where an entire passenger train got lost in a snow-storm without anyone finding it for hours. Now, if a railway train can get lost on a straight track out of New York a few miles, one need not wonder why it is so hard to find Nicky.

Clues have poured in like the waves from off the ocean as to the whereabouts of this man and there is no doubt that the city will take a day off from its arduous toil and celebrate after the fashion of armistice day when he is found. It will be the biggest kind of a relief to the footsore policemen, the fagged-out detectives, the befuddled brains of the city's police force, the bankers whose bonds went glimmering when fleet-footed messenger boys ran them into hands other than for whom they were intended and weary newspaper reporters who have been running around in circles trying to fathom the great mystery.

About the first clue to bob up

That Nicky Was a Reality

came from Cleveland, where Arnstein is said to have lived the life of ease and indulgence in the comfy interior of that city's principal inn. The New York sleuths burned up the rails in a frantic endeavor to round up their quarry. When they hit the Cleveland hotel Nicky had vanished like vapor in a strong wind. Then from Pittsburg came a tip that

Arnstein was there smoking fat stogies and using a popular brand of cleanser to keep himself clean so that when a New York officer stepped up to him the recognition would be easier.

Now and then there is a world of excitement around the sanctum of New York's police and detectives and the crack man-seekers are sent away to "get Nicky." But alas and alack they all come back with the same old twinkle of the eye that Nicky was only supposed to have been there. The other day the detectives chased an old man through a series of alleys only to find the old chap exercising the use of a monkey gland that he had obtained to prolong his life.

Sleuths jumped to Staten Island

Where for Hours They Watched

the ferry boats come and go and finally nailed one man who bore all the earmarks of the description of Nicky. The man had on a false mustache so that he would fool his wife upon reaching home. He had a bet, it seems, that he could use a telephone and a Staten Island ferry in one day but would be older and wiser. Another clue was that Arnstein was in Buffalo. The man answering Nicky's description was making strange signs outside of a bakery establishment. It looked like a big robbery. But the man finally explained that he was only a baker and that in passing out of the place had locked himself out and that he wanted to get back where all of his dough was piled high on a table.

From the West came a call. A man was spending a lot of money in a little town that made the dispensers of coca cola-dizzy filling orders. Now Nicky is known to have known all the principal Broadway places where such liquors were wont to run the even course of their way and across the continent went an array of criminal-catchers to bring back Nicky.

But it was a wild goose chase, as the man was not Nicky, but just a poor unfortunate driven to drink by Prohibition and trying to end his last days by taking an overdose of soft liquors.

It is even said that he is in hiding in New York and

That He Can Walk Right

into the police station the moment he desires without a copper knowing him from a Deputy Commissioner. A man stepped up to an officer last week near the Palace Theater and said that Nicky had been found inside the theater, hiding behind the whiskers of one of the long haired members of the House of David Band. The movies are being scanned as Nicky might turn up in one of the crowds that are repeatedly photographed by the cameramen for the news weeklies.

A smart sleuth said the other day that he wouldn't be surprised that Nicky was in the chorus of the "Midnight Frolic" and that he was hiding behind a spear when in action.

The income tax blanks have been searched, according to report, but Nicky's hasn't shown up apparently, as the reporters have failed to mention anything about it.

The St. Patrick's Day parade was watched

In the Hope That Nicky

impersonating an Irishman, would try to march past Mayor Hylan's New York residence in City Hall Park and make a naughty sign at the place. But nearly every man in the parade was duly classified according to his green tie and brogue and as a green tie isn't becoming to Nicky when in hiding for fear its noise would betray him, the chase for Nicky became more forlorn.

Incoming boats are searched with the hope that Arnstein may have been away on an excursion and was coming home to take a look at the United States mint. If Nicky got away with all the money that he is charged with knowing all about then he can afford to take a good laugh at the treasury vault in Philadelphia.

Fannie Brice was speechless perhaps when the reporters swooped down on her. But when she got back her bank accounts her voice was restored. Fannie throughout never once forgot that she was on the stage and when she was called downtown and quizzed as to how much baking powder she used in her course of domestic science she reeled off a monologue that would make Stuart Barnes run to cover. And now and then a paper forgot and mentioned the name of the show she was with.

After Miss Brice had relieved the

Ziegfeld Press Department

of some extra toil along came the opening of the new "Frolic" and the reviewers—that is, some of them—stated that Miss Brice's recent verbal bout with the law spellbinders had not affected her work in the least as she scored about the biggest hit of her stage career.

Perhaps Nicky is hiding in the bass drum at Reisenweber's. He may be slinging hash in the restaurant closest to the Tombs. He may be in a policeman's tower on Fifth Avenue flashing "stop" and "go." He may be the chauffeur who drives Miss Brice to and from the theater. He may be selling theater tickets for Joe LeBlanc.

At last we are authorized to announce

That Arnstein Has at Last Been

found. And in two places. First he was found in the dictionary, and when Christmas time comes he will make his public appearance—as Saint Nicholas—at one of the dry-goods stores, loping around behind a bewhiskered adornment.

Secondly, he was discovered living directly across from Police Headquarters in Centre Street. He can be seen daily in an upstairs window making faces and laughing up his sleeve at Commissioner Enright.

CECIL LEAN—The Man Who Made the Smile Famous

CECIL LEAN, the musical comedy star of "Look Who's Here!" has been in every brand of amusement except pictures. But Mr. Lean said recently to a MIRROR representative that while he was perfectly happy in his present surroundings, before another year had elapsed he and Cleo Mayfield (who in private life is Mrs. Lean) would be in motion pictures, also.

Mr. Lean said: "I have had many offers for picture work and recently received a flattering offer from a big company to star in a series of comedy films, and while I have been giving the matter careful consideration, I have not made any final decision."

"We once appeared before the camera in

A Special Picture

that the Kelly-Springfield Tires people used for advertising purposes and the success of that little film brought us all kinds of complimentary and flattering words from friends who saw it. It proved easy work and gave us a chance to do

Has Never Appeared in Pictures But Expects to Within the Next Year—Long Runs His Specialty—Likes the Old Time Comedians

some comedy work that seemed different from anything we had done on the stage. Then we 'posed' for a few scenes recently that Mr. Spiegel flashed on the screens of the picture houses, drawing attention to our engagement at this theater, and I hear that they served their purpose well. Miss Mayfield, by the way, dressed in some of her stage gowns for what was termed 'a fashion show film' which the Spiegel offices will also use for advertising purposes.

"But that's enough for the picture end. It might interest your readers to know that all my stage life I have been associated with 'long runs' and that the present engagement looks as if I am keeping up the old association. For a year I was at the Casino, New York, in 'The Blue Paradise,' and

stayed with that show in Boston for another long run. Long engagements were mine in Chicago, where I had a record for 2,000 consecutive performances and more than 3,000 performances all together, with the 'The Time, the Place and the Girl,' having the longest run of the shows in which I appeared.

"Originally I played light juvenile roles

When They Were In Vogue

but always cherished the hope that some day I could play comedy parts. I had a good training for the comedy assignments and understudied William Danforth, whose work appealed to me so that I made him my model, and when we were with 'Miss Simplicity' I studied every movement, gesture and 'bit' with the result that

when my opportunity came I was 'at home.'

"I considered Danforth a wonderful comedian, and to him and Harry Davenport owe much for my success as a light comedian. The latter gave me a lot of real encouragement and buoyed me up in such a manner that I felt more secure when I got my first comedy chance in 'Miss Simplicity.' Frank Daniels also helped me. My belief that I could emulate Danforth was such that I went to Daniels' home in New York and begged him to give me a chance to play my first light comedy part. Daniels must have thought I was crazy, but he gave his word that I would get the first whack at the role and he kept his word.

"There is one thing especially gratifying, and that is

This Is a Happy Company

and everything is harmony and team work. The chorus runs the show, and there is no room for any agitator or revolutionist here."

The conversation drifted to the old school of comedy students and graduates, with Lean of the belief that the present crop is a different species, the majority pinning their success apparently upon the nuttish and crazypatch style of work. It was his opinion that they seem to lack the originality and ability of the type of the old school, and he mentioned some of the names, names that recalled ludicrous stage days with ludicrously funny comedians.

Cecil Lean has a wide and varied experience. He has traveled much, and has read much. Among one of his prized keepsakes is a little clipping that was in the Chicago Tribune, Percy Hammond making a comment on Lean's work that struck Lean as being one of the funniest things ever written about him or any comedian for that manner. It was no belittling his work as a comedian, but it did hand some of the material that Lean was using in the show a hard knock. It was the way Hammond referred to what he styled the Chautauqua salute that Lean uses in "Look Who's Here." Speaking of the Chautauqua salute, where Lean waves his handkerchief at the audience at the finale, Lean told the MIRROR that he was the first comedian to make usage of such a "salute." It is an idea that Lean believes makes the audience quit the house in a more amiable frame of mind, and is another suggestion of the old saying of George M. Cohan's "Always have them laughing when you say good-by."



Cecil Lean and Cleo Mayfield as they appear in "Look Who's Here," the former an alert and eager-eyed novelist—and the latter an expert in repairing matrimonial mistakes



WANDA HAWLEY

Realart's very newest star whose beauty and charming personality make her a welcome addition to any company of stars

DRAMATIC MIRROR



SHIRLEY MASON

The popular Fox star, who according to the sworn statement of her press agent is to enter the Easter Egg Rolling Contest to be held on the White House lawn

THE NEW PLAYS ON BROADWAY

"THE OUIJA BOARD" Spirits and Crooks in Melodramatic Thriller

Melodrama in three acts, by Crane Wilbur. Staged by W. H. Gilmore. Produced by A. H. Woods, at the Bijou theater, March 29.

Jules.....George Dannenberg
Richard Annixter.....Stewart E. Wilson
Winifred Annixter.....Regina Wallace
Kitty Kemp.....Ruth Hammond
Barney McCare.....Crane Wilbur
Norman Kemp.....George Gaul
Henry Annixter.....William Ingersoll
Rupe Gurney.....Edward Ellis
Gabriel Mogador.....Howard Lang
Bartlett.....John Wray

"How is your second act?" once inquired Arthur Hopkins. And Crane Wilbur answers—rather belatedly—"mine is the most thrilling now in New York." Crane is correct. His second act in his melodrama of crooks and spirits is a nerve-tingling affair during which you sit permanently on the edge of your seat.

After a quiet and serene first act in which there is no plot or character exposition to speak of, the second act comes as a startling reminder that there is something new in the excitement of the theater. It teems with thrills—novel and creepy thrills. It convinces you that Lord Dunsany of "A Night at an Inn" and Bayard Veiller of "The Thirteenth Chair" have not a monopoly in the theater of the power to chill your spine.

The third act is quite as superfluous as the first, and though Wilbur attempts to pile up more excitement it never registers with real force or suspense save for one brief instant. Climaxes become as frequent as explosions in a powder mill, and characters crowd on and off the stage, expressing rather crude commonplaces.

After all, it does not really matter what follows. That second act is sufficient. It is a shot from a 75 mm. It goes over the top of one's complacency and carefully secured boredom and lands one gasping for "Pollyanna" or some other representation of sweetness and light. Does it bear analysis and criticism? Of course not. It will never become a subject for the forums of the Drama League. But it is good entertainment, and that is all it claims to be.

To get back to that second act: One sees a seance parlor of dimmed lights—indigo blue, green and yellow. Doors open and shut. There are taps on the table. Chairs turn over. Curtains move mysteriously—and stealthily into the room comes Mogador, fake spiritualist, with black beard and long gown. Mogador is a man of many crimes. And he knows how to make timely use of his criminal adroitness and uncanny personality. He finds a victim in a gullible old man whose life is wrapped up in the memory of his dead wife.

Mogador's specialty is automatic writing, and he has skilled himself in his work to an extent that he can read from a book the while his hand is penning a message from the "departed and in the departed's own handwriting." But—and here is the creepy twist to the plot—he is beginning to fear that a real message is about to come through from the dead. He has had many strange misgivings. He cannot conceal his alarm over certain signs that indicate his closeness to the spirit world.

"The Quija Board" Brings Chills to Spines — "The Hole in the Wall" Spooky — "Mrs. Jimmie Thompson" New Farce

Mogador, in a ghastly yellow light, takes up the pencil, the victim concentrates, and soon the hand is moving automatically. It is a real message from the victim's dead wife, but Mogador does not know its contents. The charlatan is exposed by the revengeful spirit and is stabbed in the back by the outraged widower.

But while Mogador lies dead with head on table the hand continues to write. A prophetic message comes through, and at its end the pencil falls out of the hand.

Mr. Wilbur shows another murder in the last act—the widower is mysteriously shot as he listens to his wife's voice on the phonograph. But an amateur spiritualist who happens to be in the house unravels the mystery by finding a revolver coiled in the box of the phonograph. It had been placed there by an adopted son—a drug addict—who had desired to wed the daughter of the house and who had failed to win the father's consent.

Howard Lang gave a remarkably vivid performance of Mogador, playing the part with subtle force and magnetism. George Gaul made a conventional role stand out through sheer ability. The author played a minor role with plenty of eyebrow-lifting. Regina Wallace was convincing as the distraught heroine. Stewart Wilson contributed an effective performance of the dope-fiend, and Edward Ellis furnished a picturesque study of an easy-mannered crook.

LOUIS R. REID.

"THE HOLE IN THE WALL" Crooks and Spirits in Thrilling Melodrama

Melodrama in three acts, by Fred Jackson. Staged by Ira Hards. Gowns by Henri Bendel and Anna Spencer, Inc. Scenery by Anton Grot. Produced by Alex A. Aarons and George B. Seitz, at the Punch and Judy theater, March 26.

Limp Jim.....Charles Halton
Deagon.....William Sampson
Margaret Lyons.....Muriel Tindal
Danny MacKever.....Vernon Steele
Gordon Grant.....John Halliday
Jean Oliver.....Martha Hedman
Nichols.....Robert Stevens
Police Inspector.....Leighton Stark
Mrs. Ramsay.....Cordelia MacDonald
Donald Ramsay.....Walter Lewis
Cora Thompson.....Doris Moore

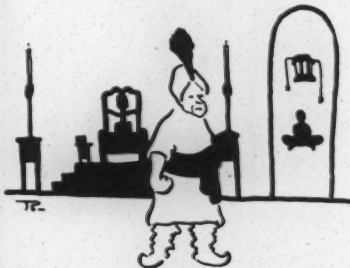
In the spiritualistic sweepstakes "The Hole in the Wall" (100 to 1 in



the preliminary betting) reached the finish line at Broadway ahead of any of its rivals. The course at the Punch and Judy track, while narrow and circumscribed, proved excellent for the Aarons-Seitz entry, and the audience left the grandstand quite satisfied with the sport provided.

"The Hole in the Wal." received a careful rubdown prior to the race. As a result it traveled fast and furiously. It showed at the halfway mark an unexpected spurt that thrilled its spectators.

Now the Jackson stables have not been overproductive of late. But the spiritualistic wave that is sweeping the country inspired a hectic industry on their part and lo, behold comes "The Hole in the Wall." Mr. Jackson has due respect for the movie track in the distance to which he hopes to take his entry when the



season on Broadway is ended, and therefore he has provided for a number of scenes, which in the films will show in cut backs the early career of those concerned in the rearing of "The Hole in the Wall."

A band of crooks, alert to a new opportunity to gull the public, set up a seance parlor where Madam Mystera receives messages by means of ingenious electrical wiring from an encyclopedic brain in a rear room. Now Martha Hedman, charming and personable, is Madam Mystera. No wonder the Madam flourished. Martha is a Jane Cowl heroine bent on revenge for a "frame up" which sent her to Sing Sing on a charge of theft. You see she had fascinated the scion of one of the first families of Park avenue, and she must be railroaded to prison by the socially ambitious mother of the boy.

When her term is up she allies herself with a silk hat Harry who is ever so adept in removing jewels from society vaults, a deformed and skilled mechanic who learned something new every time he went "up the river" and an amiable old charlatan who could pose as an East Indian and get away with it. And the money rolls into their spook parlor from the naive public. And the revenge in the shape of a kidnapping takes place.

Enters now the police department—as stupid and clumsy as it is usually depicted on the stage. The chief, unable to hunt down the criminals, calls in one of those supermen so cherished by playwrights—a reporter-detective. A mere amateur but what imagination, what sense of analysis, what vision and understanding of logic and psychology! The reporter, condescending and patronizing, eventually smartalecks his way into a heroic pose.

And then when he is about to ex-

pose the charlatanism of the spiritualists a genuine message comes through from the other world, confounding him and all the others who are present. It is then but a question of time before the glow of his love drives away the chill obscurity of Madam's life in the underworld. The stolen child? It is restored. And Mrs. Park Avenue promises to be repentant.

Miss Hedman played the part of the wronged heroine with a good deal of warmth and vigor. Charles Halton gave a vivid picture of the deformed crook. Vernon Steele was sleek and dignified as the gentleman burglar. William Sampson contributed a good comedy sketch of the East Indian humbug, and John Halliday was the superman reporter.

LOUIS R. REID.

"MRS. JIMMIE THOMPSON" A Farce of Matrimony and Boarding House Life

Comedy in three acts by Norman S. Rose and Edith Ellis. Presented by Joseph Klaw at the Princess theater, March 29.

Dorothy Delmar.....Minna Phillips
Julia.....Sara Enright
Louise Clark.....Peggy Boland
Edgar Blodgett.....Warren W. Krech
Richard Ford.....Richard Taber
Eleanor Warren.....Gladys Hurlbut
Philip Bennett.....George L. Spaulding
Remington Gilman.....Gordon Johnstone
Katherine Sumner.....Anita Rothe
Mrs. Atwater.....Gertrude Perry
James Thompson.....Thomas A. Rolfe
Rev. William Woolley.....John Clements

Whatever else she may not be, Mrs. Jimmie Thompson is a lady. She believes that when she decides to lease a house for the summer there is no reason to make a splurge about it. So quietly and unobtrusively she has her man take down the shutters from the windows, polish up the brass nameplate on the front door, and she and her family settle down for a pleasant little vacation in town.

But Mrs. Jimmie is something more than just a lady; she is a farce. Her authors call her a comedy, but they flatter her. She is indeed a rather second rate farce of the school that flourished in the days before the bedstead monopolized the drama. But so sprightly is she in her gait, and so indefatigably is she played that one is compelled to regard her with something closely akin to admiration. Surely no harder-working cast has been seen in these parts in many a day than the group of comparatively unknown players who by dint of pep and enthusiasm seem determined to make Mrs. Jimmie's summer a happy one. If they succeed the honor is theirs rather than the authors'.

The locale of the story is the perennial boarding house where only "types" ever live. There is a woman-hating lawyer, a grouchy architect, a tired manicurist, an officious bank clerk, a discouraged stenographer, a business woman of some summers and a good income, a slavey, and the inevitable landlady with a theatrical past. As it happens, the stenographer is the heroine. She is eager for matrimony but nobody notices her. On the advice of the worldly-wise manicurist, she decides to be married in order to be attractive to men. What could be

simpler than to fake a husband? But unfortunately as these things so often happen in farces, the name she chooses belongs to a man who has already secretly married the business woman who lives in the house. Further than that she suspects him of being a crook and has put the lawyer on his trail.

Of course, the scheme works beautifully. The grouchy architect falls a ready victim to the amorous schemer, the crook turns out to be only an innocuous dealer in chums, the manicurist marries her "rube" lover, and nobody has anything but death to look forward to.

There are many funny lines and one or two amusing situations, but for the main Mrs. Jimmie is padding. So amply she padded, so fulsomely, that the very outlines of her plot are all but lost in a maze of poker games and embarrassed bridegrooms.

Minna Phillips gets full value for every line she speaks as the landlady and Richard Taber does ditto for the young and very fresh bank clerk. Anita Rothe is amusing as the secretly married business woman, and everybody goes at his job manfully.

At the end of the play, the cast dragged Miss Ellis forth from the wings, and Miss Ellis dragged Mr. Rose forth from the auditorium, and tried to drag the stage crew forth from the wings and Joseph Klaw from parts unknown, and a good time was had by all.

JOHN J. MARTIN.

"MARTINIQUE"

New Play by Laurence Eyre in New Haven

On March 29th Walter Hast presented "Martinique" by Laurence Eyre at the Shubert Theater here. It is a romance of the French West Indies and more than pleased the large audience which was present at the premier. Josephine Victor and indeed the entire cast, depicted the various characters with more than the usual skill.

Zabette (Josephine Victor), a "natural" daughter of Clemence de Chauvalons, and who is in a convent near Paris, runs away and goes to the Island of Martinique in search of her father who, she learns, has returned to his residence there. Upon her arrival she finds that her father is dead and Madame de Cheauvalons thrusts her into servant's clothes and compels her to live in the quarters with the servants. Zabette has been saved from the unwelcome attentions of Quembo, a mulatto, by the protection of Stephane, brother of Pere Benedict, abbot of the local monastery, and though Stephane is betrothed unwillingly to Zabette's half sister, Marie, he really is in love with Zabette.

On his wedding night he comes to Zabette's house and their great love for one another causes them to cast aside all barriers to their love. Early in the morning while Stephane is returning to his legitimate wife,

Quembo stabs him and wounds him severely. Several months later, Stephane is still unconscious from these wounds and Zabette comes to see him in order to tell him that he is the father of her child. Marie, his wife, refuses to let her see him unless Zabette will give her the child when it is born. Her intention is to secure a huge legacy from Stephane's father who, when he died, stated that he would leave this money to Stephane's lawful heirs, but in the event that none survived him, the money was to be given to the local monastery. Zabette refuses to sell her child and Quembo is about to carry her away when Stephane regains consciousness and stumbles into the yard. Zabette rushes to him but he sinks exhausted to the ground after a few loving words to her. In a few moments he dies and Zabette goes to the monastery with Pere Benedict. EDW. CLARK, JR.

"Florodora" in Atlantic City

Lee and J. J. Shubert revived "Florodora" at the Globe Theater, Atlantic City, on March 29. With Atlantic City filled with Easter visitors, the presentation, which proved so popular over twenty years ago, took on the air of a gala event. The new cast includes Eleanor Painter, George Hassell, Christie MacDonald, John T. Murray, Margot Kelly, Walter Wolf, Harry Fender and Muriel De Forrest.

"MIMI"

Commonplace Musical Comedy Presented in New Haven

On March 22nd, "Mimi" by Adolf Philipp and Edward Paulton was produced at the Shubert Theater in New Haven, after playing one week in Washington, D. C. It is a musical comedy or rather, common-place music woven into an absurd French farce. The action of the play takes place in Paris.

Robert Perronet, a bank clerk who has eloped with Clarice Moulanger, must rise to the position of cashier before Papa and Mrs. Moulanger will allow the couple to live with one another. Robert gets Mimi La Grande, of the "Varietes" to pose as his wife so that the managing director of the bank, Clicquot, who readily falls in love with young married women, will not steal away the heart of the real bride, Clarice. Clicquot immediately becomes infatuated with the supposed wife, Mimi, and offers the bank clerk anything if he will only give her up. Robert, therefore, gets the necessary position of cashier, obtains the consent of Mr. and Mrs. Moulanger, and returns happily to his true bride.

Of course there are the usual complicated situations and in Mimi's apartment each of the six doors conceals at least one person. The cast is mediocre, though Chapine as "Mimi" proves diverting at rare intervals. The only tuneful tune is, My Name is Mimi. CLARK.

BROADWAY TIME TABLE—Week of April 5th

Play	Principal Players	What It Is	No. of Times	Theater	Location	Time of Performance
Abraham Lincoln	Frank McGlynn	Inspiring historical drama.	132	Cort	West 48th	Eve. 8.15 Mat. W. & S. 2.20
The Acquittal	Chrystal Herne, Wm. Harrigan	Delightful dime-novel play	105	Cohan and Harris	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Adam and Eva	Ruth Shepley, Otto Kruger	Well acted light comedy	230	Longacre	West 48th	Eve. 8.30 Mat. W. & S. 2.20
Apple Blossoms	John Charles Thomas, Wilda Bennett	Opera by Kreisler	203	Globe	Bway & 48th	Eve. 8.15 Mat. W. & S. 2.20
As You Were	Sam Bernard, Irene Bordoni	Vastly amusing revue	81	Central	Bway & 47th	Eve. 8.30 Mat. W. & S. 2.30
Beyond the Horizon	Richard Bennett, Helen MacKellar	Drama of misdirected loves	58	Little	West 44th	Eve. 8.30 Mat. W. & S. 2.30
The Blue Flame	Theda Bara	Fourteenth Street melodrama	24	Shubert	West 44th	Eve. 8.20 Mat. W. & S. 2.20
Breakfast in Bed	Florence Moore	Boisterous farce	73	Eltinge	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
Buddies	Donald Brian, Peggy Wood	Comedy with soldier heroes	199	Selwyn	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Clarence	Alfred Lunt, Glenn Hunter	Comedy of youth by Tarkington	232	Hudson	West 44th	Eve. 8.30 Mat. W. & S. 2.20
Deodates	Ethel Barrymore	Brilliant play and playing	193	Empire	Bway & 40th	Eve. 9.30 Mat. W. & S. 2.30
East in West	Fay Bainter	Chinese Peg O' My Heart	557	Astor	Bway & 45th	Eve. 8.30 Mat. W. & S. 2.30
Ed. Wynn Carnival	Ed. Wynn	To be reviewed		New Amsterdam	West 42nd	Eve. 8.30 Mat. W. & S. 2.15
The Famous Mrs. Fair	Henry Miller, Blanche Bates	Excellent domestic comedy	122	Miller's	West 43rd	Eve. 8.30 Mat. Th. & S. 2.15
Florodora	Christie MacDonald, Eleanor Painter, George Hassell	To be reviewed		Century	Central Park W.	Eve. 8.15 Mat. W. & S. 2.15
The Gold Diggers	Ina Claire, Bruce McRae	Comedy of chorus girls	229	Lyceum	West 45th	Eve. 8.30 Mat. Th. & S. 2.30
Grand Opera	Repertory	Comedy of chorus girls		Lyceum	West 45th	Eve. 8.30 Mat. Th. & S. 2.30
Happy Days	Hippodrome show	Panorama with a thrill	369	Metropolitan	Bway & 40th	Eve. 8.00 Mat. S. 2.00
The Hole in the Wall	Martha Hedman	Reviewed in this issue	11	Hippodrome	6th & 44th	Eve. 8.15 Mat. daily 2.15
The Hon. Abe Potash	Barney Bernard	Political comedy.	205	Punch and Judy	West 49th	Eve. 8.30 Mat. W. & S. 2.30
The Hottentot	William Collier	A horsey farce	40	Lyric	West 42d	Eve. 8.30 Mat. W. & S. 2.30
Irene	Edith Day	A horse farce	40	Cohan	Bway & 42nd	Eve. 8.30 Mat. W. & S. 2.30
Jane Clegg	Margaret Wycherly	Above-average musical comedy	135	Vanderbilt	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Lassie	Molly Pearson	English character drama	48	Theater Guild	6th & 35th	Eve. 8.30 Mat. W. & S. 2.30
The Letter of the Law	Lionel Barrymore	To be reviewed		Nora Bayes	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Lightnin'	Frank Bacon	Brietz's attack on French Courts	49	Criterion	Bway & 44th	Eve. 8.30 Mat. W. & S. 2.30
Look Who's Here	Cecil Lean, Cleo Mayfield	Delightful character comedy	676	Gaiety	Bway & 46th	Eve. 8.30 Mat. W. & S. 2.30
Mamma's Affair	Effie Shannon, Robert Edeson, Ida St. Leon	Musical farce of domestic tangles	39	44th St.	West 44th	Eve. 8.20 Mat. W. & S. 2.20
My Golden Girl	Victor Morley, Marie Carroll	Comedy of a hypochondriac	90	Fulton	West 46th	Eve. 8.30 Mat. W. & S. 2.30
My Lady Friends	Clifton Crawford	Victor Herbert musical comedy	74	Casino	Bway & 39th	Eve. 8.20 Mat. W. & S. 2.20
The Night Boat	John E. Hassard, Ada Lewis	Sparkling farce	145	Comedy	West 41st	Eve. 8.25 Mat. Th. & S. 2.25
The Outja Board	Regina Wallace, Crane Wilbur	Excellent musical comedy	74	Liberty	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
The Passion Flower	Nance O'Neil	Reviewed in this issue		8 Bijou	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Passing Show of 1919	Blanche Ring, Chas. Winninger	Tense Spanish drama.	212	Belmont	Bway & 50th	Eve. 8.15 Mat. Tu, Th, S. 2.00
The Piper	A. E. Anson, Mabel Taliaferro, Olive Oliver	Reviewed in this issue		13 Fulton	West 46th	Spec Mts. T. F. 3.8 A.M. 10.30
The Purple Mask	Leo Ditrichstein, Brandon Tynan	Clock-and-dagger melodrama	105	Booth	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Richard III	John Barrymore	Notable Shakespearean production	33	Plymouth	West 45th	Eve. 8.20 Mat. W. & S. 2.20
Ruddigore	Society of American Singers	Noteworthy revival		Park	Columbus Circle	Eve. 8.15 Mat. W. & S. 2.15
Sacred and Profane Love	Elsie Ferguson	Arnold Bennett's novel dramatized	48	Morocco	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Scandal	Chas. Cherry, Francine Larrimore	Comedy with a punch	244	39th St.	West 39th	Eve. 8.45 Mat. W. & S. 2.30
Shavings	Harry Beresford, James Bradbury	Rural comedy of Cape Cod	47	Knickerbocker	Bway & 39th	Eve. 8.30 Mat. W. & S. 2.30
The Sign on the Door	Mary Ryan, Lee Baker, Lowell Sherman	Melodrama with a murder	137	Republic	West 42nd	Eve. 9.40 Mat. W. & S. 2.30
Smilin' Through	Jane Cowl	Play of spirit influence	112	Broadhurst	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
The Son-Daughter	Lenore Ulric	Pell Street dramatized	160	Belasco	West 44th	Eve. 8.30 Mat. Th. & S. 2.20
Sophie	Emily Stevens	Artificial comedy	39	Greenwich Village	Sheridan Sq.	Eve. 8.30 Mat. W. & S. 2.30
The Storm	Helen MacKellar	Fires of love and forests	256	48th St.	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
3 Showers	Anna Wheaton	To be reviewed		Harris	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
What's in a Name	Beatrice Herford, Olin Howland	Artistic Revue	23	Maxine Elliott's	West 39th	Eve. 8.30 Mat. W. & S. 2.30
The Wonderful Thing	Jeanne Eagels	A French Peg o' My Heart	56	Playhouse	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
Vaudeville	Santley and Sawyer	Elaborate revue		Colonial	Bway & 62nd	Eve. 8.00 Mat. daily 2.00
Vaudeville	Leon Errol	Comedy		81st St.	Bway & 81st	Eve. 8.00 Mat. daily 2.00
Vaudeville	Emma Trentini	Songs		Palace	Bway & 47th	Eve. 8.00 Mat. daily 2.00
Vaudeville	Sophie Tucker, Dooley Bros.	Songs, Comedy		Riverside	Bway & 96th	Eve. 8.00 Mat. daily 2.00
Motion Pictures	John Barrymore	Drama of dual personality		Rialto	Bway & 42nd	1 P. M. to 11 P. M.
Dr. Jekyll and Mr. Hyde	Constance Binney	Romantic comedy		Rivoli	Bway & 49th	1 P. M. to 11 P. M.
The Stolen Kiss	Geraldine Farrar	Emotional drama		Strand	Bway & 47th	1 P. M. to 11 P. M.
The Woman and the Puppet	Pauline Frederick	Mystery melodrama		Capitol	Bway & 50th	1 P. M. to 11 P. M.
The Woman in Room 13	Priscilla Dean	Oriental melodrama		Broadway	Bway & 41st	12 M. to 11 P. M.
The Virgin of Stamboul						

THE NEW PLAYS ON BROADWAY

"THE OUIJA BOARD" Spirits and Crooks in Melodramatic Thriller

Melodrama in three acts, by Crane Wilbur. Staged by W. H. Gilmore. Produced by A. H. Woods, at the Bijou theater, March 29.

Jules.....George Dannenberg
Richard Annixter.....Stewart E. Wilson
Winifred Annixter.....Regina Wallace
Kitty Kemp.....Ruth Hammond
Barney McCar.....Crane Wilbur
Norman Kemp.....George Gaul
Henry Annixter.....William Ingersoll
Rupe Gurney.....Edward Ellis
Gabriel Mogador.....Howard Lang
Bartlett.....John Wray

"How is your second act?" once inquired Arthur Hopkins. And Crane Wilbur answers—rather belatedly—"mine is the most thrilling now in New York." Crane is correct. His second act in his melodrama of crooks and spirits is a nerve-tingling affair during which you sit permanently on the edge of your seat.

After a quiet and serene first act in which there is no plot or character exposition to speak of, the second act comes as a startling reminder that there is something new in the excitement of the theater. It teems with thrills—novel and creepy thrills. It convinces you that Lord Dunsany of "A Night at an Inn" and Bayard Veiller of "The Thirteenth Chair" have not a monopoly in the theater of the power to chill your spine.

The third act is quite as superfluous as the first, and though Wilbur attempts to pile up more excitement it never registers with real force or suspense save for one brief instant. Climaxes become as frequent as explosions in a powder mill, and characters crowd on and off the stage, expressing rather crude commonplaces.

After all, it does not really matter what follows. That second act is sufficient. It is a shot from a 75 mm. It goes over the top of one's complacency and carefully secured boredom and lands one gasping for "Pollyanna" or some other representation of sweetness and light. Does it bear analysis and criticism? Of course not. It will never become a subject for the forums of the Drama League. But it is good entertainment, and that is all it claims to be.

To get back to that second act: One sees a seance parlor of dimmed lights—indigo blue, green and yellow. Doors open and shut. There are taps on the table. Chairs turn over. Curtains move mysteriously—and stealthily into the room comes Mogador, fake spiritualist, with black beard and long gown. Mogador is a man of many crimes. And he knows how to make timely use of his criminal adroitness and uncanny personality. He finds a victim in a gullible old man whose life is wrapped up in the memory of his dead wife.

Mogador's specialty is automatic writing, and he has skilled himself in his work to an extent that he can read from a book the while his hand is penning a message from the "departed" and in the departed's own handwriting. But—and here is the creepy twist to the plot—he is beginning to fear that a real message is about to come through from the dead. He has had many strange misgivings. He cannot conceal his alarm over certain signs that indicate his closeness to the spirit world.

"The Quija Board" Brings Chills to Spines — "The Hole in the Wall" Spooky — "Mrs. Jimmie Thompson" New Farce

Mogador, in a ghastly yellow light, takes up the pencil, the victim concentrates, and soon the hand is moving automatically. It is a real message from the victim's dead wife, but Mogador does not know its contents. The charlatan is exposed by the revengeful spirit and is stabbed in the back by the outraged widower.

But while Mogador lies dead with head on table the hand continues to write. A prophetic message comes through, and at its end the pencil falls out of the hand.

Mr. Wilbur shows another murder in the last act—the widower is mysteriously shot as he listens to his wife's voice on the phonograph. But an amateur spiritualist who happens to be in the house unravels the mystery by finding a revolver coiled in the box of the phonograph. It had been placed there by an adopted son—a drug addict—who had desired to wed the daughter of the house and who had failed to win the father's consent.

Howard Lang gave a remarkably vivid performance of Mogador, playing the part with subtle force and magnetism. George Gaul made a conventional role stand out through sheer ability. The author played a minor role with plenty of eyebrow-lifting. Regina Wallace was convincing as the distraught heroine. Stewart Wilson contributed an effective performance of the dope-fiend, and Edward Ellis furnished a picturesque study of an easy-mannered crook.

LOUIS R. REID.

"THE HOLE IN THE WALL" Crooks and Spirits in Thrilling Melodrama

Melodrama in three acts, by Fred Jackson. Staged by Ira Hards. Gowns by Henri Bendel and Anna Spencer, Inc. Scenery by Anton Grot. Produced by Alex A. Aarons and George B. Seitz, at the Punch and Judy theater, March 26.

Lippy Jim.....Charles Halton
Deagon.....William Sampson
Margaret Lyons.....Muriel Tindal
Danny MacKever.....Vernon Steele
Gordon Grant.....John Halliday
Jean Oliver.....Martha Hedman
Nichols.....Robert Stevens
Police Inspector.....Leighton Stark
Mrs. Ramsay.....Cordelia MacDonald
Donald Ramsay.....Walter Lewis
Cora Thompson.....Doris Moore

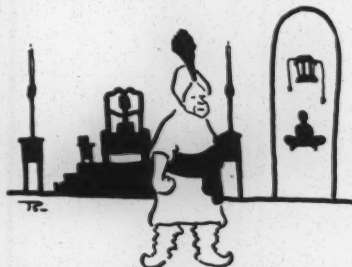
In the spiritualistic sweepstakes "The Hole in the Wall" (100 to 1 in



the preliminary betting) reached the finish line at Broadway ahead of any of its rivals. The course at the Punch and Judy track, while narrow and circumscribed, proved excellent for the Aarons-Seitz entry, and the audience left the grandstand quite satisfied with the sport provided.

"The Hole in the Wal." received a careful rubdown prior to the race. As a result it traveled fast and furiously. It showed at the halfway mark an unexpected spurt that thrilled its spectators.

Now the Jackson stables have not been overproductive of late. But the spiritualistic wave that is sweeping the country inspired a hectic industry on their part and lo, behold comes "The Hole in the Wall." Mr. Jackson has due respect for the movie track in the distance to which he hopes to take his entry when the



season on Broadway is ended, and therefore he has provided for a number of scenes, which in the films will show in cut backs the early career of those concerned in the rearing of "The Hole in the Wall."

A band of crooks, alert to a new opportunity to gull the public, set up a seance parlor where Madam Mystera receives messages by means of ingenious electrical wiring from an encyclopedic brain in a rear room. Now Martha Hedman, charming and personable, is Madam Mystera. No wonder the Madam flourished. Martha is a Jane Cowl heroine bent on revenge for a "frame up" which sent her to Sing Sing on a charge of theft. You see she had fascinated the scion of one of the first families of Park avenue, and she must be railroaded to prison by the socially ambitious mother of the boy.

When her term is up she allies herself with a silk hat Harry who is ever so adept in removing jewels from society vaults, a deformed and skilled mechanic who learned something new every time he went "up the river" and an amiable old charlatan who could pose as an East Indian and get away with it. And the money rolls into their spook parlor from the naive public. And the revenge in the shape of a kidnapping takes place.

Enters now the police department—as stupid and clumsy as it is usually depicted on the stage. The chief, unable to hunt down the criminals, calls in one of those supermen so cherished by playwrights—a reporter-detective. A mere amateur but what imagination, what sense of analysis, what vision and understanding of logic and psychology! The reporter, condescending and patronizing, eventually smartalecks his way into a heroic pose.

And then when he is about to ex-

pose the charlatanism of the spiritualists a genuine message comes through from the other world, confounding him and all the others who are present. It is then but a question of time before the glow of his love drives away the chill obscurity of Madam's life in the underworld. The stolen child? It is restored. And Mrs. Park Avenue promises to be repentant.

Miss Hedman played the part of the wronged heroine with a good deal of warmth and vigor. Charles Halton gave a vivid picture of the deformed crook. Vernon Steele was sleek and dignified as the gentleman burglar. William Sampson contributed a good comedy sketch of the East Indian humbug, and John Halliday was the superman reporter.

LOUIS R. REID.

"MRS. JIMMIE THOMPSON" A Farce of Matrimony and Boarding House Life

Comedy in three acts by Norman S. Rose and Edith Ellis. Presented by Joseph Klaw at the Princess theater, March 29.

Dorothy Delmar.....Minna Phillips
Julia.....Sara Enright
Louise Clark.....Peggy Boland
Edgar Blodgett.....Warren W. Krech
Richard Ford.....Richard Taber
Eleanor Warren.....Gladys Hurlburt
Philip Bennett.....George L. Spaulding
Remington Gilman.....Gordon Johnstone
Katherine Sumner.....Anita Rothe
Mrs. Atwater.....Gertrude Perry
James Thompson.....Thomas A. Rolfe
Rev. William Woolley.....John Clements

Whatever else she may not be, Mrs. Jimmie Thompson is a lady. She believes that when she decides to lease a house for the summer there is no reason to make a splurge about it. So quietly and unobtrusively she has her man take down the shutters from the windows, polish up the brass nameplate on the front door, and she and her family settle down for a pleasant little vacation in town.

But Mrs. Jimmie is something more than just a lady; she is a farce. Her authors call her a comedy, but they flatter her. She is indeed a rather second rate farce of the school that flourished in the days before the bedstead monopolized the drama. But so sprightly is she in her gait, and so indefatigably is she played that one is compelled to regard her with something closely akin to admiration. Surely no harder-working cast has been seen in these parts in many a day than the group of comparatively unknown players who by dint of pep and enthusiasm seem determined to make Mrs. Jimmie's summer a happy one. If they succeed the honor is theirs rather than the authors'.

The locale of the story is the perennial boarding house where only "types" ever live. There is a woman-hating lawyer, a grouchy architect, a tired manicurist, an officious bank clerk, a discouraged stenographer, a business woman of some summers and a good income, a slavey, and the inevitable landlady with a theatrical past. As it happens, the stenographer is the heroine. She is eager for matrimony but nobody notices her. On the advice of the worldly-wise manicurist, she decides to be married in order to be attractive to men. What could be

simpler than to fake a husband? But unfortunately as these things so often happen in farces, the name she chooses belongs to a man who has already secretly married the business woman who lives in the house. Further than that she suspects him of being a crook and has put the lawyer on his trail.

Of course, the scheme works beautifully. The grouchy architect falls a ready victim to the amorous schemer, the crook turns out to be only an innocuous dealer in churms, the manicurist marries her "rube" lover, and nobody has anything but death to look forward to.

There are many funny lines and one or two amusing situations, but for the main Mrs. Jimmie is padding. So amply is she padded, so fulsomely, that the very outlines of her plot are all but lost in a maze of poker games and embarrassed bridegrooms.

Minna Phillips gets full value for every line she speaks as the landlady and Richard Taber does ditto for the young and very fresh bank clerk. Anita Rothe is amusing as the secretly married business woman, and everybody goes at his job manfully.

At the end of the play, the cast dragged Miss Ellis forth from the wings, and Miss Ellis dragged Mr. Rose forth from the auditorium, and tried to drag the stage crew forth from the wings and Joseph Klaw from parts unknown, and a good time was had by all.

JOHN J. MARTIN.

"MARTINIQUE"

New Play by Laurence Eyre in New Haven

On March 29th Walter Hast presented "Martinique" by Laurence Eyre at the Shubert Theater here. It is a romance of the French West Indies and more than pleased the large audience which was present at the premier. Josephine Victor and indeed the entire cast, depicted the various characters with more than the usual skill.

Zabette (Josephine Victor), a "natural" daughter of Clemence de Chauvalons, and who is in a convent near Paris, runs away and goes to the Island of Martinique in search of her father who, she learns, has returned to his residence there. Upon her arrival she finds that her father is dead and Madame de Cheauvalons thrusts her into servant's clothes and compels her to live in the quarters with the servants. Zabette has been saved from the unwelcome attentions of Quembo, a mulatto, by the protection of Stephane, brother of Pere Benedict, abbot of the local monastery, and though Stephane is betrothed unwillingly to Zabette's half sister, Marie, he really is in love with Zabette.

On his wedding night he comes to Zabette's house and their great love for one another causes them to cast aside all barriers to their love. Early in the morning while Stephane is returning to his legitimate wife,

Quembo stabs him and wounds him severely. Several months later, Stephane is still unconscious from these wounds and Zabette comes to see him in order to tell him that he is the father of her child. Marie, his wife, refuses to let her see him unless Zabette will give her the child when it is born. Her intention is to secure a huge legacy from Stephane's father who, when he died, stated that he would leave this money to Stephane's lawful heirs, but in the event that none survived him, the money was to be given to the local monastery. Zabette refuses to sell her child and Quembo is about to carry her away when Stephane regains consciousness and stumbles into the yard. Zabette rushes to him but he sinks exhausted to the ground after a few loving words to her. In a few moments he dies and Zabette goes to the monastery with Pere Benedict.

EDW. CLARK, JR.

"Florodora" in Atlantic City

Lee and J. J. Shubert revived "Florodora" at the Globe Theater, Atlantic City, on March 29. With Atlantic City filled with Easter visitors, the presentation, which proved so popular over twenty years ago, took on the air of a gala event. The new cast includes Eleanor Painter, George Hassell, Christie MacDonald, John T. Murray, Margot Kelly, Walter Wolf, Harry Fender and Muriel De Forrest.

"MIMI"

Commonplace Musical Comedy Presented in New Haven

On March 22nd, "Mimi" by Adolf Philipp and Edward Pauleon was produced at the Shubert Theater in New Haven, after playing one week in Washington, D. C. It is a musical comedy or rather, common-place music woven into an absurd French farce. The action of the play takes place in Paris.

Robert Perronet, a bank clerk who has eloped with Clarice Moulanger, must rise to the position of cashier before Papa and Mrs. Moulanger will allow the couple to live with one another. Robert gets Mimi La Grande, of the "Varietes" to pose as his wife so that the managing director of the bank, Clicquot, who readily falls in love with young married women, will not steal away the heart of the real bride, Clarice. Clicquot immediately becomes infatuated with the supposed wife, Mimi, and offers the bank clerk anything if he will only give her up. Robert, therefore, gets the necessary position of cashier, obtains the consent of Mr. and Mrs. Moulanger, and returns happily to his true bride.

Of course there are the usual complicated situations and in Mimi's apartment each of the six doors conceals at least one person. The cast is mediocre, though Chapine as "Mimi" proves diverting at rare intervals. The only tuneful tune is, My Name is Mimi.

CLARK.

BROADWAY TIME TABLE—Week of April 5th

Play	Principal Players	What It Is	No. of Times	Theater	Location	Time of Performances
Abraham Lincoln	Frank McGlynn	Inspiring historical drama.	132	Cort	West 48th	Eve. 8.15 Mat. W. & S. 2.20
The Acquittal	Chrystal Herne, Wm. Harrigan	Delightful dime-novel play	105	Cohan and Harris	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Adam and Eva	Ruth Shepley, Otto Kruger	Well acted light comedy	230	Longacre	West 48th	Eve. 8.30 Mat. W. & S. 2.20
Apple Blossoms	John Charles Thomas, Wilda Bennett	Opera by Kreisler	203	Globe	Bway & 46th	Eve. 8.15 Mat. W. & S. 2.20
As You Were	Sam Bernard, Irene Bordoni	Vastly amusing revue	81	Central	Bway & 47th	Eve. 8.30 Mat. W. & S. 2.30
Beyond the Horizon	Richard Bennett, Helen MacKellar	Drama of misdirected lives	58	Little	West 44th	Eve. 8.30 Mat. W. & S. 2.30
The Blue Flame	Theda Bara	Fourteenth Street melodrama	24	Shubert	West 44th	Eve. 8.20 Mat. W. & S. 2.20
Breakfast in Bed	Florence Moore	Boisterous farce	73	Eltinge	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
Buddies	Donald Brian, Peggy Wood	Comedy with soldier heroes	199	Selwyn	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Clarence	Alfred Lunt, Glenn Hunter	Comedy of youth by Tarkington	232	Hudson	West 44th	Eve. 8.30 Mat. W. & S. 2.20
Declasse	Ethel Barrymore	Brilliant play and playing	193	Empire	Bway & 40th	Eve. 9.30 Mat. W. & S. 2.30
East is West	Fay Bainter	Chinese Peg O' My Heart	357	Astor	Bway & 45th	Eve. 8.30 Mat. W. & S. 2.30
Ed. Wynn Carnival	Ed. Wynn	To be reviewed		New Amsterdam	West 42nd	Eve. 8.30 Mat. W. & S. 2.15
The Famous Mrs. Fair	Henry Miller, Blanche Bates	Excellent domestic comedy	122	Miller's	West 43rd	Eve. 8.30 Mat. Th. & S. 2.15
Florodora	Christie MacDonald, Eleanor Painter, George Hassell	To be reviewed		Century	Central Park W.	Eve. 8.15 Mat. W. & S. 2.15
The Gold Diggers	Ina Claire, Bruce McRae	Comedy of chorus girls	229	Lyceum	West 45th	Eve. 8.30 Mat. Th. & S. 2.20
Grand Opera	Repertory	Repertory		Metropolitan	Bway & 40th	Eve. 8.00 Mat. S. 2.00
Happy Days	Hippodrome show	Panorama with a thrill	369	Hippodrome	6th & 44th	Eve. 8.15 Mat. daily 2.15
The Hole in the Wall	Martha Hedman	Reviewed in this issue	11	Punch and Judy	West 49th	Eve. 8.30 Mat. W. & S. 2.30
The Hon. Abe Potaash	Barney Bernard	Political comedy.	205	Lyric	West 42d	Eve. 8.30 Mat. W. & S. 2.30
The Hottentot	William Collier	A horse-savage musical comedy	40	Cohan	Bway & 42nd	Eve. 8.30 Mat. W. & S. 2.30
Irene	Edith Day	English character drama	135	Vanderbilt	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Jane Clegg	Margaret Wycherly	To be reviewed	48	Theater Guild	6th & 35th	Eve. 8.30 Mat. W. & S. 2.30
Lassie	Molly Pearson	Brieux's attack on French Courts	49	Nora Bayes	West 44th	Eve. 8.30 Mat. W. & S. 2.30
The Letter of the Law	Lionel Barrymore	Delightful character comedy	676	Gaiety	Bway & 46th	Eve. 8.30 Mat. W. & S. 2.30
Lightnin'	Frank Bacon	Musical farce of domestic tangles	39	44th St.	West 44th	Eve. 8.20 Mat. W. & S. 2.20
Look Who's Here	Cecil Lean, Cleo Mayfield	Comedy of a hypochondriac.	90	Fulton	West 46th	Eve. 8.30 Mat. W. & S. 2.30
Mamma's Affair	Effie Shannon, Robert Edeson, Ida St. Leon	Victor Herbert musical comedy	74	Casino	Bway & 39th	Eve. 8.25 Mat. Th. & S. 2.25
My Golden Girl	Clifton Crawford	Excellent musical comedy	145	Comedy	West 41st	Eve. 8.25 Mat. Th. & S. 2.25
My Lady Friends	John E. Hassard, Ada Lewis	Reviewed in this issue	74	Liberty	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
The Night Boat	Regina Wallace, Crane Wilbur	Tense Spanish drama.	8	Bijou	West 45th	Eve. 8.30 Mat. W. & S. 2.30
The Outing Board	Nance O'Neil	Zippy, extravagant revue	97	Belmont	West 48th	Eve. 8.30 Mat. W. & S. 2.30
The Passion Flower	Blanche Ring, Chas. Winninger	Reviewed in this issue	212	Winter Garden	Bway & 50th	Eve. 8.15 Mat. Tu., Th., S. 2.00
Passing Show of 1919	A. E. Anson, Mabel Taliaferro, Olive Oliver	Cloak-and-dagger melodrama	13	Fulton	West 46th	Spec Mts. T., F., 38 A.M. 10.30
The Piper	Leo Ditrichstein, Brandon Tynan	Notable Shakespearean production	105	Booth	West 45th	Eve. 8.30 Mat. W. & S. 2.30
The Purple Mask	John Barrymore	Noteworthy revival	33	Plymouth	West 45th	Eve. 8.20 Mat. W. & S. 2.20
Richard III	Society of American Singers	Arnold Bennett's novel dramatized	48	Park	Columbus Circle	Eve. 8.15 Mat. W. & S. 2.15
Ruddigore	Elsie Ferguson	Comedy with a punch	244	Morisco	West 45th	Eve. 8.45 Mat. W. & S. 2.30
Sacred and Profane Love	Chas. Cherry, Francine Larrimore	Rural comedy of Cape Cod	47	Knickerbocker	Bway & 39th	Eve. 8.30 Mat. W. & S. 2.30
Scandal	Harry Beresford, James Bradbury	Melodrama with a murder	137	Republie	West 42nd	Eve. 9.40 Mat. W. & S. 2.30
Shavings	Mary Ryan, Lee Baker, Lowell Sherman	Play of spirit influence	112	Broadhurst	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
The Sign on the Door	Lenore Ulric	Pell Street dramatized	160	Belasco	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
Smilin' Through	Emily Stevens	Artificial comedy	39	Greenwich Village	Sheridan Sq.	Eve. 8.30 Mat. W. & S. 2.30
The Son-Daughter	Helen MacKellar	Fires of love and forests	256	48th St.	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
Sophie	Anna Wheaton	To be reviewed		Harris	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
The Storm	Beatrice Herford, Olin Howland	A French Peg o' My Heart	23	Maxine Elliott's	West 39th	Eve. 8.30 Mat. W. & S. 2.30
3 Showers	Jeanne Eagels		56	Playhouse	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
What's in a Name						
The Wonderful Thing						
Vaudeville						
Vaudeville	Santley and Sawyer	Elaborate revue		Colonial	Bway & 62nd	Eve. 8.00 Mat. daily 2.00
Vaudeville	Leon Errol	Comedy		81st St.	Bway & 81st	Eve. 8.00 Mat. daily 2.00
Vaudeville	Emma Trentini	Songs		Palace	Bway & 47th	Eve. 8.00 Mat. daily 2.00
Vaudeville	Sophie Tucker, Dooley Bros.	Songs, Comedy		Riverside	Bway & 96th	Eve. 8.00 Mat. daily 2.00
Motion Pictures						
Dr. Jekyll and Mr. Hyde	John Barrymore	Drama of dual personality		Rialto	Bway & 42nd	1 P. M. to 11 P. M.
The Stolen Kiss	Constance Binney	Romantic comedy		Rivoli	Bway & 49th	1 P. M. to 11 P. M.
The Woman and the Puppet	Geraldine Farrar	Emotional drama		Strand	Bway & 47th	1 P. M. to 11 P. M.
The Woman in Room 13	Pauline Frederick	Mythic melodrama		Capitol	Bway & 50th	1 P. M. to 11 P. M.
The Virgin of Stamboul	Priscilla Dean	Oriental melodrama		Broadway	Bway & 41st	12 M. to 11 P. M.

FASHIONS FROM THE FOOTLIGHTS

BY MILE. RIALTO

Varied and Elaborate Costumes Seen in "What's in a Name"—Ante-Bellum Styles Effectively Worn—A Series of Bridal Dresses—Watteau Hat in Vogue



She is ever so pleased with her Cart-ridge silk hat and blouse, made for the Bush Terminal Co., by Devenny and Bell Colborne respectively. The hat is bright red, edged with fancy braid, while the blouse is of turquoise blue with batik design.

SPRING has actually come to town, and has driven all unpleasant reminders of snow piled streets away, and those who have been enjoying Southern hospitality have begun to think of home—particularly the always large and happy group of maidens who are preparing trousseaus and the all-important bridal dress. And for those who are devoting much thought to the bridal robe and veil, a visit to Maxine Elliott's Theater would prove most enlightening. There, in one scene, are a whole group of brides, splendid in their wedding gowns of all periods, from the bride of medieval days, to Miss 1930 of days to come. These

Lovely Bridal Robes

were designed by Robert Locker, executed by Ethel Truesdale, and carried out in exquisite detail the fashions of days long since past. Particularly gorgeous were dresses of the Medieval Bride, the Louis XVI. maiden, and the girl of 1870. But the one who stood out most effectively in a costume which was simple and beautiful in design, was Virginia Lee, as the Empire Bride. The Empire dress, always lovely in its simple lines and high waisted effect, was made beautiful in shimmering white satin, and with the poke bonnet, wide of brim in front, and trimmed with flowing streamers, always worn with costumes of this period, Miss Lee was indeed an enchanting picture. This fashion of cutting the neck lines in the manner of

Ante-Bellum Days

is growing very popular with makers of the spring and summer frocks, and it is particularly effective in the soft Pussy-Willow taffetas, and other prettily draping silks.

Another charming frock of taffeta, which fell in soft, lustrous folds, was worn by Ethel Sinclair, who wore all her gowns with distinction. This taffeta was in a bright, colorful shade of blue, and possessed a snug-fitting, slightly draped waist, with a sort of rolling collar, and a full, short skirt. With this dress,

The Watteau Hat

so much in vogue just now, added a pleasing note. The Watteau hat is particularly effective with these dainty one-piece early spring frocks

and adds a touch of springiness that is as charming as it is effective with the young lady of fashion. Indeed, to the girl of petite size, the Watteau hat is almost a necessary part of her wardrobe, for it adds a chicness and saucy air that is very desirable. Miss Sinclair, in another number was a very pretty picture in a silken dress of Royal blue, trimmed in stunning effect with white satin. This dress

Featured the Open Tunic

which is mighty popular just now. And, in fact, the tight underskirt, with a fairly long tunic, which opens in front and flutters in graceful outlines in the spring winds, is a very pretty mode. Royal blue is a lovely color for blonds, and Miss Sinclair looked extremely well in it. The white satin, which formed a smart vestee, a broad belt, an Eton collar,



DORIS KENYON

shows how chic she appears this spring in a black French frock of Kumsi-Kumsa embroidered in green. The black bodice is of Pussy Willow surplice

and which lined the long, bell-shaped sleeves, made the costume very fetching. A hat of white satin and white pumps and silk stockings also lent an air of smartness to the outfit.

Gold Embroidery

which added so much to the evening dresses of the play, is proving of invaluable aid to fashionable dress-makers, and is being used with excellent effect on ever so many of the evening frocks of black, and dark colors. Silver trimming too, of embroidery and silver lace and tissue, is coming in for its full share of popularity.

"What's In a Name" was really very elaborately costumed, and those who were responsible for the gowns deserve a word or two of special praise. Robert E. Locker, Kay Turner, and James Reynolds, designed the various costume frocks, which were executed by Dorothy Armstrong and Pieter Meyer, Ethel Truesdale, Mahieu, and Arlington, Inc. Baron De Meyer was responsible for the modern dresses of Miss Foy, and Beatrice Herford's gowns.

Miss Herford, who was as amusing as ever in her clever monologues, made a striking picture in an evening gown of black, elaborately trimmed with black jet.

The New Veils

are frequently made of Chantilly lace, while others are of fine Alençon net, made in semi-circular shape and are embroidered in the new brilliant tones. The two-tone effect in veils is indeed the latest thing, and often they are in long lengths, and fall in soft folds down the bodice to the waistline.

With colors, frequently the individual taste suggests shades that are not counted among the season's "finds." This was so at the "Midnight Frolic" performance, for, between acts, many well known stage stars danced and it was noticed that frequently they chose conservative shades which suited them, rather than the bright colors selected by fashion setters. This was so with Kathlene Martyn, who was a dainty picture in a

Demure Grey Gown

of chiffon, which, like its color, was made along simple lines and did not follow the dictates of modern styles, and was without either the apron effect or broad hipline so often employed. Instead, the lines from waist to hem were slim and straight, and the waist was of the semi-evening variety and was cut only moderately low, while it possessed sleeves of short length. Ribbons about the waist were the only bit of trimming visible. And then, there is Mae Murray, who is usually seen at all "first nights." Miss Murray is always well dressed, but finds that the lovely

Nile Green Shade

is becoming to her, and so frequently wears a frock of that color, or one that employs it in its trimming. At the opening of "The Blue Flame" Miss Murray wore a very charming evening dress of Nile green, and used that color in a bandeau effect in her hair.

THE MODE FOR SUMMER

MIRRORED BY NEMEROV

A YARD of lace, a cup of linen, a pinch of silk, a dash of satin, and we have the summer mode à l'heure.

The art and pleasure of weaving this whirl of filmy materials belongs to the privileged couturier. A summary of the many exhibits, both Parisian and American cast the following reflection and prediction for your wardrobe for late spring, summer and early fall.

Marvels of exquisite draping and originality of design can be seen in the magnificent and munificent evening gowns of extraordinary vivid colorings.

Iridescent Bugles

gold and silver cloths, spangles, jets, gold laces and mysterious intricate embroidery all combine to make a brilliant and illuminating showing of the period of the original crinolines created by Tricosh, the genius couturier to the Court of King Louis Fifteenth.

The long basque topping the buoyancy of an airy and filmy full skirt is the favored foundation of the evening gown of today, and many days to come.

The Effect Is Achieved

in a tremendous variety of ways,



The Russian lace blouse, the French silk tie, the old English linen collar, the American skirt of linen and we have an unbeatable alliance in this dress, graced by Marguerite Clayton in her tennis and beach sports.

sometimes by deliberate gores and sometimes by means of a sash pulled down in front and sides, to suggest a long basque. We invariably find the décolletage of the dancing gown and frock incline to a very deep back, contradicted in the front by a higher line than usual. On the other hand, straight lines are prevalent for gowns and tailleurs for day-time wear.

However, if you can keep a deep secret—let me whisper—"Before another moon has passed over our heads, the basque and bouffant for day-time wear will be the correct thing."

Colors Run the Gamut

of expression in the gowns and frock for both dinner and day-time wear. jade green, tango red, deep periwinkle blue and a sharp lemon play royal leads.

Linen dresses shown in wide range of colors, jade Green predominating, are the pride of summer. One of these models—a coat-dress of lace and linen, with a touch of pleasing youth, expressed in a black Windsor tie, combines to make an exquisite dress for wear at the beach or the casino.

Delicate Organdies,

voiles, net, filet and other laces make up the rest of summer. And with its airy sheerness, promises a cool,

What could be more becoming to the grace and beauty of Constance Talmadge than the simple lace and striped silk frock, appropriate for the dance, even as for tea, and for the beach, even as for the casino.



lovely summer, pleasing to the eye of man, and endeared to the heart of woman.

About Wraps—Wraps About You

Just about this time of year when cold and sultry days are on the wane, and when chins are confidently raised from voluminous fur collars and rich fur muffs are laid away—at this time of the year when leisurely shopping and gazing into tempting windows becomes a pleasure instead of a hurried chilly duty—one finds a wrap to suit exactly one's mood and the mood of the elements.

Of a lustrous fine cut glistening rich material called "Chatoyant," pronounced "Shadow-yahn," and in every sense living up to the mysterious promise of its name. In a soothing shade of chow, its broad collar is faced in a blue silk reminiscent of Southern skies. And its sweep of coat hugging your being is the envy of all admiring eyes.

The wrap has reached the stage in its career where it is not only a novelty, a luxury or a thing of beauty, but it is an out and out essential to complete

One's Wardrobe

for this spring and summer.

Patenet, Taffeta, Satin, Chatoyant, Evoras and Bolivias are the favored princes amongst material. Mediterranean blue, jade green, Egyptian green and soft shades of the chow are the favored princesses amongst colors.

Trimmings are few and far between—a wrap depending in the main for its beauty on its wearer, for a wrap is a wrap when but graced with grace.

With the wraps of today, the long-regret on parting with the favored fur piece is forever effaced from one's mind.

Securely Locked

in one of the quaint, graceful, voluminous, yet enchanting wraps of today, one may a-calling go—or to tea when one would appear at one's very best—there is really nothing so beautiful, so enticing, so inviting, so alluring.

I have chosen black taffeta in building a wrap in three tiers that the cape may fully accord with the three caprices of Spring. And I have further created for it dashing company in the shape of a new collar in a Siberian sable squirrel fur. And where both ends meet, an oriental throw entwines itself into a tassel of vivid hue, that trims the entire wrap admirably.

One Can Say With

the exception of white lace and the white hand-drawn linen blouses, we find gay tones used in linen lawn, georgette, silk tricot, sport satins, and batiks, all fashioned into the prettiest of blouses. These new

Slipover Style Blouses

are very effective, and many of them employ an apron effect in front. Others are made along full, bloused kimono styles, while in general, they all are made to wear over the skirt.



Striped silk shirtings, ruffles, ruffles, and some more ruffles, a basque bodice and Mae Murray, and we have the ideal atmosphere for tea or a walk through the casino.

Then there is that new type of waist which possesses a deep girdle of Oriental inspiration, and which makes this so called "Balkan Blouse" a very lovely thing to wear on dressy occasions, inasmuch as it is usually fashioned of sheer material and is of bright coloring. Then there is the blouse of all lace which is very beautiful. And just now the

Vogue of All Lace

both in waists and in dresses is very strong. So many of the afternoon dresses are of ecru, cream, or black Chantilly lace, and are very good to look upon, especially when used over drops of lustrous silks and satins. Then the metal laces still continue to attract the feminine eye, for these are so readily put to good use in theater wraps, evening gowns and for trimming on the smart tea or calling gown. And the use of lace for veil decoration is proving a popular fad.

Summing Up

we look forward to a summer of brilliance and gaiety.—Life has assumed a new importance on the Avenue. Gone are the desultory and selfish pre-war and war-profiteering days. Gone are the indecisive days of hesitancy. And in their place a zest and energy, a high purpose and great honorable ambition have been clothed with joyous colors and a riotous maize of brilliant trimmings that bespeak prosperity, friendliness and happiness.

STAGE NEWS OF THE WEEK

UNPRECEDENTED BUSINESS REPORTED DURING LENT

Usually a Dull, Unprofitable Season, the Returns in the Theaters All the More Amazing

"**N**OTHING like it" is the way one of Broadway's veteran theatrical managers puts it. He referred to the amazing and unprecedented business registered by the New York shows during Lenten Season. Heretofore it has been the accepted custom for the managers to lay off some of their shows or keep performances going, only to check up a yearly slump that had come to be regarded as "perpetual and inevitable." But this year expectations have been upset. Not only do the managers of most of the attractions report unusually heavy box-office takings but they claim that the

Lenten returns have even eclipsed some of the regular midwinter receipts.

Strict adherence to Lenten observances has always been regarded as hitting theaters a blow from which weeks were required to recuperate, but the present change now gives the shows a chance to do a big business notwithstanding.

Many of Broadway's shows played to capacity right through the Lenten period and the indications are that even the hot weather that is expected after Easter will not cut into the unprecedented returns at the box-offices.

"Highlights of 1920"

The Eighteenth Annual Green Room Revel to be held at the Astor Theater next Sunday evening will revolve around a one-act novelty, which, for want of a better name, is called a revue. This feature, written and now being staged by Harold Selman, is named "Highlights of 1920" and will be an annual event in succeeding Revels of the Green Room Club.

The characters and their impersonators are: The Present Season, Robert Whittier; Next Season, Vivian May; Art, Maud Hannaford; The Audience, Hugh Cameron; Ethel Barrymore will be played by Leslie Austin; Jack Barrymore, a selection has not been made as yet; Lionel Barrymore, by Frederic Burt; Fay Bainter, by Percy Helton; Lenore Ulric, by Harmon McGregor; Ina Claire, by Stuart Wilson; Irene, by Charles Hart; Jane Cowl, by Ben Taggart; Frank Bacon, by Harry Beresford; Leo Detrichstein, by Rollo Lloyd; Lincoln, by Erville Alderson; Clarence, by Frederick Howard; Potash, by Edward Robinson, and Theda Bara, by Hal Crane.

Three Barrymores Together

For the first time in the history of the stage three Barrymores will appear together. Ethel, Lionel and John Barrymore have volunteered their services at the benefit performance to be given by the S. Rankin Drew Post of the American Legion to be held on Sunday evening, April 11th at the New Amsterdam Theater. The benefit is for the purpose of establishing a gymnasium in the neighborhood of Broadway for the use of post members and their friends.

Going to London

The Dolly Sisters, Roszika and Yancsi, brought to an end last Saturday night in Wilkesbarre, Pa., a tour of thirty-one weeks in "Oh Look." They have been touring the Middle West and the South.

They will sail soon for London, where they will make their debut late in April. Upon their return in the Fall they will again be seen under the management of Comstock & Gest.

Rita Jolivet Returning

It is understood that Rita Jolivet, now abroad, will return to America this spring and arrange for return to the stage in a new play. Miss Jolivet prior to going abroad appeared in a big feature film.

"Wedding Bells" to Move

"Wedding Bells" will move from the Harris on April 3 in order to fulfill the promised California run before the Chicago engagement in August.

FIVE YEARS AGO TODAY

Bernard Shaw's "The Doctor's Dilemma" Produced by Granville Barker at Wallack's.

Effie Shannon and Herbert Kelcey Make Vaudeville Debut at the Alhambra.

Fritzi Scheff Makes Screen Debut in Paramount's "Pretty Mrs. Smith."

SPIEGEL THEATER

New Playhouse to Be Erected in West Forty-Fourth St.

Max Spiegel has closed a lease of sixty-three years with William Vincent Astor on premises at 246-256 West Forty-fourth street. This property is located directly opposite the Broadhurst Theater and joins the Little Theater on the West. Possession will be given to Spiegel on May 1, when the buildings will be demolished to be replaced by a theater with a seating capacity of 1,600, of which 1,000 will be seated on the lower floor, and 600 in the balcony.

It is Spiegel's intention to devote his new theater to the presentation of high class musical productions exclusively.

A few months ago he obtained the lease of the Fitzgerald Building in which the George M. Cohan Theater is situated. He takes active charge of that in 1922. He also has several musical shows on tour, and is producer of "Look's Who's Here," a musical comedy which is now playing at the Forty-fourth Street Theater.

Comstock Gets New Comedy

F. Ray Comstock has purchased a new comedy for Hutchinson Boyde, which will be known as "A Lady for a Night." Plans are under way for its production early next season by the firm of Comstock & Gest.

"Alice in Wonderland" Produced at the Booth with Vivian Tobin in Title Role.

Famous Players Release "Are You a Mason." with John Barrymore.

Bramhall Playhouse Opened to the Public by Butler Davenport.

Cast of "Dorothy Dixie Lee"

William Morris has assembled the complete cast for his production of "Dorothy Dixie Lee," the new play by Edward Locke, which is being staged under the direction of George Marion. In addition to Edith Taliaferro who will create the title role, and George Marion, who will again essay an old negro character, the company will include Arthur Elliott, Edith Shayne, Lucille LeVerne, Burke Clarke, Ryder Keone, William Powell, Mabel Maurel and Arthur H. Payne's Quartette of singers.

Three Shubert Plays Monday

On Easter Monday, April 5th, the Shuberts will make two new productions in addition to the revival of "Florodora" at the Century.

In Hartford on April 5th will occur the first performance of "The Man Outside" by Kilbourn Gordon and Ward Howe.

In Atlantic City at the Globe Theater the same evening "A Week-End Marriage", a new play by Owen Davis will be produced.

Concert by Miss Steiner

An orchestral concert will be held at the Morosco Theater, on Sunday evening, April 18, for the benefit of the Barbara Frietchie Post No. 43, of the American Legion. The receipts will be used in the erection of a home for the post.

This concert, which will be a distinct novelty of its kind, will be played by picked players from the Metropolitan orchestra, under the baton of Emma R. Steiner, the veteran American woman operatic and orchestral director and composer. The program will consist of orchestral and vocal compositions by Miss Steiner—a concert by an American woman for American women.

Casting "The Charm School"

Robert Milton, co-author with Alice Duer Miller, of "The Charm School," which he himself will shortly produce, has selected Sam Hardy as his leading man and Marie Carroll for the leading feminine role. The production is described by Mr. Milton as a "straight comedy" with a "bit of music."

IS THAT SO!

Harry and Denis DuFor are booked to sail on the Emperor July 3rd., opening at the Colliseum, London, July 26th., after eight weeks with Stoll, they will play for twelve weeks in a review in Paris.

Barry Baxter will support Laurette Taylor in "A Night in Rome" in London this summer. In the fall he will return and create an important role in "Happy Go Lucky," to be produced by A. H. Woods.

Ben H. Atwell, Director of Publicity at the Capitol, has returned from Atlantic City much improved in health.

Loretta Sheridan, formerly of "Good Morning Judge," has been engaged for a part in "My Golden Girl."

Poodles Hanford, the clown on horseback at the Hippodrome, has been a rider nearly twenty-five years.

Brandon Tynan, the actor-playwright, who is now appearing in support of Leo Ditrichstein in "The Purple Mask" at the Booth, will produce one of his own plays next fall entitled "Happily Divorced."

Philip Merrivale has been placed under contract by David Belasco for a new play he will produce early next season.

Percy Moore has been cast for the part of James King in the second edition of "Adam and Eva."

Isabel O'Madigan, appearing in "Scandal" at the 39th Street Theatre, is planning the formation of an Irish Players' League.

Cleo Mayfield, who is being featured in "Look Who's Here," is designing a series of oriental gowns which will be worn by her in the musical comedy.

Marjorie Vonnegut and Grace Knell, who play the daughters in "The Rise of Silas Lapham," starring James K. Hackett at the Standard Theater this week, have played together in more than fifteen Broadway productions.

Josie Heather is going to play another route over the Orpheum Circuit, opening in Minneapolis May 2. This is the second successive Orpheum tour, Miss Heather is playing after a most successful season in a new offering.

Jane Wheatley has been engaged by the Shuberts for an important role in a new play "The Man Outside," by Kilbourn Gordon.

Royce to Stage "Follies"

Edward Royce will stage the new "Ziegfeld Follies of 1920," which will open at the New Amsterdam Theater about June 1.

Among the productions that Mr. Royce has staged recently are "Going Up," "Apple Blossoms," and "Irene."

Theater Guild Plans

The Theater Guild in addition to the production of "Jane Clegg" this season, which promises to run successfully into 1921, will present a special production of Strindberg's "Dance of Death" in two performances, to fulfil the Guild season of five productions. It will be given at a date to be later announced.

STAGE NEWS OF THE WEEK

PUTTING BROADWAY STAMP ON PLAYS INTENDED FOR PICTURES Even Shows Unsuccessful in New York Will Be Turned Into Films

NEW YORK already has seen a number of shows that were intended for the films when arrangements were made for their legitimate presentation and if success does not perch upon their banners during the Broadway engagements, the plays will be made into big picture features just the same. Of this list that is intended for picture production by the Famous Players-Lasky Company in its producing control of certain stars and plays, the Elsie Ferguson play, "Sacred and Profane Love," is doing the best business.

Miss Ferguson has an enviable reputation as an actress. Her work in the films recently added much to her popularity. "Sacred and Profane Love" is not regarded as the best stage vehicle that Miss Ferguson has had, but it is considered an excellent subject for the films. Therefore, Miss Ferguson and "Sacred and Profane Love," are certain to go into the pictures.

New Producing Firm

Jack Gleason and Fred Block, well known in sporting and theatrical enterprises, have joined partnership as producers of plays, under the corporate name of Gleason-Block, Inc. They have acquired the rights of "The Rainbow Girl," which has been playing the big cities of the East three times each for the last three years. With a large number of the original company which has remained intact from the outset, they will present this musical play on tour again about Labor Day.

The plans of the Gleason-Block enterprises include starring James J. Corbett in a new play with music. Mr. Corbett has finished a highly successful season in moving picture productions. Another undertaking of the new combination will be the production of a new play, entitled "Reaping the Whirlwind," written by Frank McGlynn.

"Irene" for Australia

Wilmer Bentley has signed a contract to go to Australia to produce for J. & N. Tait, starting with "Irene," to be followed with other New York successes which are at the present moment being signed up. He is going to take over both the cast and a chorus. They are to be fitted out with costumes in this country, in all it will be strictly an American company. Mr. Tait is very anxious to make this the biggest and best production that has ever been taken to Australia, as he feels that it will be a big hit.

Killed in Tornado

In a tornado which demolished the Grand Theater at Elgin, Ill., last Monday, Sam and Ada Beverly, vaudeville performers, were instantly killed. Other performers were badly shaken up but were unharmed. All scenery and baggage was lost in the debris.

Then there is "Beyond the Horizon," regarded as a good play and doing fairly well, which has Richard Bennett as the principal player, and the report is that when the picture is made Bennett will also be engaged for the screen role.

Another prospective film production is "The Letter of the Law," which has Lionel Barrymore as the star. This, according to the plans of the Famous Players-Lasky Company, is to be done as a picture this summer, with Barrymore as the main character.

A piece that is scheduled for Broadway presentation and which is also marked for the pictures is "The Aftermath," by Edwin Milton Royle, which had its preliminary stage performances in Atlantic City last week.

It is rumored that Marguerite Clark may return to the speaking stage in a new vehicle that will also go into the pictures following its legitimate production.

Hackett's New Play

The American rights to L'Aventuriere," by Alfred Capus, have been acquired by James K. Hackett, who will appear in the play, following his tour in "The Rise of Silas Lapham."

TWENTY YEARS AGO TODAY

E. H. Sothern and Virginia Harned Produce Hauptmann's "The Sunken Bell" at the Knickerbocker.

"The Interrupted Honeymoon" Produced at Daly's with John Mason Heading Cast.

Sarah Bernhardt Forbids

FRAZEE GETS THEATER Buys the Harris and Will Redecorate It

Harry H. Frazee is now the owner of the Harris Theater, in West 42d street, having purchased the property from Mrs. Henry B. Harris.

The theater was built in 1900 by Oscar Hammerstein for about \$500,000. It became the property of Henry B. Harris, and at his death in the Titanic disaster was willed to Mrs. Harris. It is now being conducted by Selwyn & Co., whose lease expires July 1.

Mr. Frazee will renovate and redecorate the house and use it for his own productions. He was at one time part owner of the Longacre Theater, in West 48th street, and he also now controls various Western theatrical properties.

Durant Has Many Plays

Harry Durant, well known as a writer for the screen, is the author of a number of plays which will probably be produced next season. These include "The Beautiful Virgin," which George Broadhurst will produce; "The Man Within," a Napoleonic drama to be staged by Oliver D. Bailey, with Jose Ruben as Napoleon; "Neither Do They Spin," which J. Lawrence Weber will produce.

SELWYNS' NEW PLAYS Nine Productions Scheduled for Next Season

Selwyn & Co. have obtained nine new plays for production.

The plays are "The Mistress of Chance," a melodrama, by G. W. Albyn and C. W. Bell; "The Double Bar," a drama, by Martin Brown; "Rollo's Wild Oat," a play by Clare Kummer, which already has had a try-out, with Roland Young as its principal player; "Love and Learn," a comedy, which Edgar Selwyn and Vincent Lawrence have now in the writing; "The Voice of the Minaret," a Robert Hichens output; a new one by Avery Hopwood, as yet unnamed; a piece for Leo Carillo, to be produced by the Selwyns and Adolph Klauber, and another by Salisbury Field, which will have Margaret Lawrence as its star.

The Selwyns have now in the process of construction two new theaters—to be called the Times Square and the Forty-second Street. These are to be ready in the Fall. Both will be under the exclusive management of the Selwyns.

Scalpers Ordinance Invalid

An old law which required scalpers of theater tickets to pay a license tax of \$300 monthly was revived a few months ago in San Francisco, and arrests made for failure to pay. F. A. Dees, a clerk employed by the Van Noy Interstate Co., which operates stands at the big hotels was arrested and the case was fought, it having been taken to the highest court. The ordinance was declared invalid and the judge expressed doubt whether or not the ordinance can be sustained as a lawful exercise of taxpaying power of municipality of San Francisco.

"Scandals" Closes

In Washington at the National Theater last Saturday night, George White's "Scandals of 1919," closed its season, which began in the same city last May. White is terminating the season thus early in order to begin preparations for a new production, designed for a summer's run in New York, to be known, of course, as George White's "Scandals of 1920." The new revue will be prepared by the same authors and composers as the present one and is to be constructed somewhat along the same lines.

New Play for Ruth Chatterton

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STAGE NEWS OF THE WEEK

UNPRECEDENTED BUSINESS REPORTED DURING LENT

Usually a Dull, Unprofitable Season, the Returns in the Theaters All the More Amazing

"NOTHING like it" is the way one of Broadway's veteran theatrical managers puts it. He referred to the amazing and unprecedented business registered by the New York shows during Lenten Season. Heretofore it has been the accepted custom for the managers to lay off some of their shows or keep performances going, only to check up a yearly slump that had come to be regarded as "perpetual and inevitable." But this year expectations have been upset. Not only do the managers of most of the attractions report unusually heavy box-office takings but they claim that the

Lenten returns have even eclipsed some of the regular midwinter receipts.

Strict adherence to Lenten observances has always been regarded as hitting theaters a blow from which weeks were required to recuperate, but the present change now gives the shows a chance to do a big business notwithstanding.

Many of Broadway's shows played to capacity right through the Lenten period and the indications are that even the hot weather that is expected after Easter will not cut into the unprecedented returns at the box-offices.

"Highlights of 1920"

The Eighteenth Annual Green Room Revel to be held at the Astor Theater next Sunday evening will revolve around a one-act novelty, which, for want of a better name, is called a revue. This feature, written and now being staged by Harold Selman, is named "Highlights of 1920" and will be an annual event in succeeding Revels of the Green Room Club.

The characters and their impersonators are: The Present Season, Robert Whittier; Next Season, Vivian May; Art, Maud Hannaford; The Audience, Hugh Cameron; Ethel Barrymore will be played by Leslie Austin; Jack Barrymore, a selection has not been made as yet; Lionel Barrymore, by Frederic Burt; Fay Bainter, by Percy Helton; Lenore Ulric, by Harmon McGregor; Ina Claire, by Stuart Wilson; Irene, by Charles Hart; Jane Cowl, by Ben Taggart; Frank Bacon, by Harry Beresford; Leo Detrichstein, by Rollo Lloyd; Lincoln, by Erville Alderson; Clarence, by Frederick Howard; Potash, by Edward Robinson, and Theda Bara, by Hal Crane.

Three Barrymores Together

For the first time in the history of the stage three Barrymores will appear together. Ethel, Lionel and John Barrymore have volunteered their services at the benefit performance to be given by the S. Rankin Drew Post of the American Legion to be held on Sunday evening, April 11th at the New Amsterdam Theater. The benefit is for the purpose of establishing a gymnasium in the neighborhood of Broadway for the use of post members and their friends.

Going to London

The Dolly Sisters, Roszika and Yancsi, brought to an end last Saturday night in Wilkesbarre, Pa., a tour of thirty-one weeks in "Oh Look." They have been touring the Middle West and the South.

They will sail soon for London, where they will make their debut late in April. Upon their return in the Fall they will again be seen under the management of Comstock & Gest.

Rita Jolivet Returning

It is understood that Rita Jolivet, now abroad, will return to America this spring and arrange for return to the stage in a new play. Miss Jolivet prior to going abroad appeared in a big feature film.

"Wedding Bells" to Move

"Wedding Bells" will move from the Harris on April 3 in order to fulfill the promised California run before the Chicago engagement in August.

FIVE YEARS AGO TODAY

Bernard Shaw's "The Doctor's Dilemma" Produced by Granville Barker at Wallack's.

Effie Shannon and Herbert Kelcey Make Vaudeville Debut at the Alhambra.

Fritzi Scheff Makes Screen Debut in Paramount's "Pretty Mrs. Smith."

Cast of "Dorothy Dixie Lee"

William Morris has assembled the complete cast for his production of "Dorothy Dixie Lee," the new play by Edward Locke, which is being staged under the direction of George Marion. In addition to Edith Taliaferro who will create the title role, and George Marion, who will again essay an old negro character, the company will include Arthur Elliott, Edith Shayne, Lucille LeVerne, Burke Clarke, Ryder Keone, William Powell, Mabel Maurel and Arthur H. Payne's Quartette of singers.

Three Shubert Plays Monday

On Easter Monday, April 5th, the Shuberts will make two new productions in addition to the revival of "Florodora" at the Century.

In Hartford on April 5th will occur the first performance of "The Man Outside" by Kilbourn Gordon and Ward Howe.

In Atlantic City at the Globe Theater the same evening "A Week-End Marriage," a new play by Owen Davis will be produced.

SPIEGEL THEATER

New Playhouse to Be Erected in West Forty-Fourth St.

Max Spiegel has closed a lease of sixty-three years with William Vincent Astor on premises at 246-256 West Forty-fourth street. This property is located directly opposite the Broadhurst Theater and joins the Little Theater on the West. Possession will be given to Spiegel on May 1, when the buildings will be demolished to be replaced by a theater with a seating capacity of 1,600, of which 1,000 will be seated on the lower floor, and 600 in the balcony.

It is Spiegel's intention to devote his new theater to the presentation of high class musical productions exclusively.

A few months ago he obtained the lease of the Fitzgerald Building in which the George M. Cohan Theater is situated. He takes active charge of that in 1922. He also has several musical shows on tour, and is producer of "Look's Who's Here," a musical comedy which is now playing at the Forty-fourth Street Theater.

Comstock Gets New Comedy

F. Ray Comstock has purchased a new comedy for Hutchinson Boyde, which will be known as "A Lady for a Night." Plans are under way for its production early next season by the firm of Comstock & Gest.

"Alice in Wonderland" Produced at the Booth with Vivian Tobin in Title Role.

Famous Players Release "Are You a Mason." with John Barrymore.

Bramhall Playhouse Opened to the Public by Butler Davenport.

Concert by Miss Steiner

An orchestral concert will be held at the Morosco Theater, on Sunday evening, April 18, for the benefit of the Barbara Fritchie Post No. 43, of the American Legion. The receipts will be used in the erection of a home for the post.

This concert, which will be a distinct novelty of its kind, will be played by picked players from the Metropolitan orchestra, under the baton of Emma R. Steiner, the veteran American woman operatic and orchestral director and composer. The program will consist of orchestral and vocal compositions by Miss Steiner—a concert by an American woman for American women.

Casting "The Charm School"

Robert Milton, co-author with Alice Duer Miller, of "The Charm School," which he himself will shortly produce, has selected Sam Hardy as his leading man and Marie Carroll for the leading feminine role. The production is described by Mr. Milton as a "straight comedy" with a "bit of music."

IS THAT SO!

Harry and Denis DuFor are booked to sail on the Imperator July 3rd., opening at the Colliseum, London, July 26th., after eight weeks with Stoll, they will play for twelve weeks in a review in Paris.

Barry Baxter will support Laurette Taylor in "A Night in Rome" in London this summer. In the fall he will return and create an important role in "Happy Go Lucky," to be produced by A. H. Woods.

Ben H. Atwell, Director of Publicity at the Capitol, has returned from Atlantic City much improved in health.

Loretta Sheridan, formerly of "Good Morning Judge," has been engaged for a part in "My Golden Girl."

Poodles Haneford, the clown on horseback at the Hippodrome, has been a rider nearly twenty-five years.

Brandon Tynan, the actor-playwright, who is now appearing in support of Leo Ditrichstein in "The Purple Mask" at the Booth, will produce one of his own plays next fall entitled "Happily Divorced."

Philip Merrivale has been placed under contract by David Belasco for a new play he will produce early next season.

Percy Moore has been cast for the part of James King in the second edition of "Adam and Eva."

Isabel O'Madigan, appearing in "Scandal" at the 39th Street Theatre, is planning the formation of an Irish Players' League.

Cleo Mayfield, who is being featured in "Look Who's Here," is designing a series of oriental gowns which will be worn by her in the musical comedy.

Marjorie Vonnegut and Grace Knell, who play the daughters in "The Rise of Silas Lapham," starring James K. Hackett at the Standard Theater this week, have played together in more than fifteen Broadway productions.

Josie Heather is going to play another route over the Orpheum Circuit, opening in Minneapolis May 2. This is the second successive Orpheum tour, Miss Heather is playing after a most successful season in a new offering.

Jane Wheatley has been engaged by the Shuberts for an important role in a new play "The Man Outside," by Kilbourn Gordon.

Royce to Stage "Follies"

Edward Royce will stage the new "Ziegfeld Follies of 1920," which will open at the New Amsterdam Theater about June 1.

Among the productions that Mr. Royce has staged recently are "Going Up," "Apple Blossoms," and "Irene."

Theater Guild Plans

The Theater Guild in addition to the production of "Jane Clegg" this season, which promises to run successfully into 1921, will present a special production of Strindberg's "Dance of Death" in two performances, to fulfil the Guild season of five productions. It will be given at a date to be later announced.

STAGE NEWS OF THE WEEK

PUTTING BROADWAY STAMP ON PLAYS INTENDED FOR PICTURES Even Shows Unsuccessful in New York Will Be Turned Into Films

NEW YORK already has seen a number of shows that were intended for the films when arrangements were made for their legitimate presentation and if success does not perch upon their banners during the Broadway engagements, the plays will be made into big picture features just the same. Of this list that is intended for picture production by the Famous Players-Lasky Company in its producing control of certain stars and plays, the Elsie Ferguson play, "Sacred and Profane Love," is doing the best business.

Miss Ferguson has an enviable reputation as an actress. Her work in the films recently added much to her popularity. "Sacred and Profane Love" is not regarded as the best stage vehicle that Miss Ferguson has had, but it is considered an excellent subject for the films. Therefore, Miss Ferguson and "Sacred and Profane Love," are certain to go into the pictures.

New Producing Firm

Jack Gleason and Fred Block, well known in sporting and theatrical enterprises, have joined partnership as producers of plays, under the corporate name of Gleason-Block, Inc. They have acquired the rights of "The Rainbow Girl," which has been playing the big cities of the East three times each for the last three years. With a large number of the original company which has remained intact from the outset, they will present this musical play on tour again about Labor Day.

The plans of the Gleason-Block enterprises include starring James J. Corbett in a new play with music. Mr. Corbett has finished a highly successful season in moving picture productions. Another undertaking of the new combination will be the production of a new play, entitled "Reaping the Whirlwind," written by Frank McGlynn.

"Irene" for Australia

Wilmer Bentley has signed a contract to go to Australia to produce for J. & N. Tait, starting with "Irene," to be followed with other New York successes which are at the present moment being signed up. He is going to take over both the cast and a chorus. They are to be fitted out with costumes in this country, in all it will be strictly an American company. Mr. Tait is very anxious to make this the biggest and best production that has ever been taken to Australia, as he feels that it will be a big hit.

Killed in Tornado

In a tornado which demolished the Grand Theater at Elgin, Ill., last Monday, Sam and Ada Beverly, vaudeville performers, were instantly killed. Other performers were badly shaken up but were unharmed. All scenery and baggage was lost in the debris.

Then there is "Beyond the Horizon," regarded as a good play and doing fairly well, which has Richard Bennett as the principal player, and the report is that when the picture is made Bennett will also be engaged for the screen role.

Another prospective film production is "The Letter of the Law," which has Lionel Barrymore as the star. This, according to the plans of the Famous Players-Lasky Company, is to be done as a picture this summer, with Barrymore as the main character.

A piece that is scheduled for Broadway presentation and which is also marked for the pictures is "The Aftermath," by Edwin Milton Royle, which had its preliminary stage performances in Atlantic City last week.

It is rumored that Marguerite Clark may return to the speaking stage in a new vehicle that will also go into the pictures following its legitimate production.

Hackett's New Play

The American rights to L'Aventuriere," by Alfred Capus, have been acquired by James K. Hackett, who will appear in the play, following his tour in "The Rise of Silas Lapham."

TWENTY YEARS AGO TODAY

E. H. Sothern and Virginia Harned Produce Hauptmann's "The Sunken Bell" at the Knickerbocker.

"The Interrupted Honey-moon" Produced at Daly's with John Mason Heading Cast.

Sarah Bernhardt Forbids

Lillah McCarthy Weds

Mrs. Granville Barker, divorced wife of H. Granville Barker, was married last Saturday in London to Professor Frederick W. Keeble, who was appointed Professor of Botany at Oxford University recently. He is also assistant secretary of the Board of Agriculture.

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FRAZEE GETS THEATER Buys the Harris and Will Redecorate It

Harry H. Frazee is now the owner of the Harris Theater, in West 42d street, having purchased the property from Mrs. Henry B. Harris.

The theater was built in 1900 by Oscar Hammerstein for about \$500,000. It became the property of Henry B. Harris, and at his death in the Titanic disaster was willed to Mrs. Harris. It is now being conducted by Selwyn & Co., whose lease expires July 1.

Mr. Frazee will renovate and redecorate the house and use it for his own productions. He was at one time part owner of the Longacre Theater, in West 48th street, and he also now controls various Western theatrical properties.

Durant Has Many Plays

Harry Durant, well known as a writer for the screen, is the author of a number of plays which will probably be produced next season. These include "The Beautiful Virgin," which George Broadhurst will produce; "The Man Within," a Napoleon drama to be staged by Oliver D. Bailey, with Jose Ruben as Napoleon; "Neither Do They Spin," which J. Lawrence Weber will produce.

Women Wearing Hats in Her Theater in Paris.

Paul Gilmore Produces Condensed Version of "Three Musketeers" at Proctor's Palace.

"Little Nell and the Marchioness" Dramatized from Dickens' "Old Curiosity Shop" Produced at the Herald Square

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The cast of Avery Hopwood's latest farce, "Dodo," which George Marshall has been assembling, has been completed. Juliette Day, Ernest Glendenning and Roland Young are to appear prominently. Then there are Hazel Turney, Mae Leslie, Harold Salter, Harry J. O'Neal and Grace Louise Anderson. After a few weeks on tour the piece will come to New York.

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SELWYNS' NEW PLAYS Nine Productions Scheduled for Next Season

Selwyn & Co. have obtained nine new plays for production.

The plays are "The Mistress of Chance," a melodrama, by G. W. Albyn and C. W. Bell; "The Double Bar," a drama, by Martin Brown; "Rollo's Wild Oat," a play by Clare Kummer, which already has had a try-out, with Roland Young as its principal player; "Love and Learn," a comedy, which Edgar Selwyn and Vincent Lawrence have now in the writing; "The Voice of the Minaret," a Robert Hichens output; a new one by Avery Hopwood, as yet unnamed; a piece for Leo Carillo, to be produced by the Selwyns and Adolph Klauber, and another by Salisbury Field, which will have Margaret Lawrence as its star.

The Selwyns have now in the process of construction two new theaters—to be called the Times Square and the Forty-second Street. These are to be ready in the Fall. Both will be under the exclusive management of the Selwyns.

Scalpers Ordinance Invalid

An old law which required scalpers of theater tickets to pay a license tax of \$300 monthly was revived a few months ago in San Francisco, and arrests made for failure to pay. F. A. Dees, a clerk employed by the Van Noy Interstate Co., which operates stands at the big hotels was arrested and the case was fought, it having been taken to the highest court. The ordinance was declared invalid and the judge expressed doubt whether or not the ordinance can be sustained as a lawful exercise of taxpaying power of municipality of San Francisco.

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HERBERT CLIFTON

DRAMATIC MIRROR

One of the most original acts in the entire field of vaudeville is Mr. Clifton's "Travesties on the Weaker Sex," with which he has made a host of friends for himself all along the B. F. Keith circuit.

One of the songs with which he gets his best results is "My Cairo Love," an Oriental song published by Sam Fox of Cleveland, and one which is a distinct addition to Mr. Clifton's repertoire

AT THE VAUDEVILLE HOUSES THIS WEEK

DELIGHTFUL BILL AT THE ALHAMBRA

Rae Samuels and the Mosconi Brothers Vie for Honors

There were a few empty seats at the Alhambra last Monday evening, which does not occur very frequently at the uptown house. The reason for this is not known, for as far as the bill is concerned it was of the usual high standard that the Alhambra clientele receives at other times.

The Mosconi Brothers, Louis and Charles, assisted by father, sister, and brothers, danced with their accustomed agility the most intricate steps imaginable. Their dad showed signs of tiring but just the same you have to hand it to him for his teaching the rest of the family the original style of dancing that they bring forth. They have a special conductor in the pit by the name of William Edison, who directs and plays the bassoon during the run of the act. The music for the turn was composed by Cliffe Hess, the Feist songwriter.

The other artist to receive an enthusiastic reception was Rae Samuels with her inimitable character singing. Her songs are *Don't Blame It On Broadway*, *How Do They Fall For Those Guys*, *He's a Handy Man To Have Hanging Around*, *Oh, By Jingo*, *Vamp*, *Moonshine*, and a rube number. All of Miss Samuels' songs have clever "punch lines" which, with her bright way of putting a song across, bring her the plaudits of the throng. At the piano, Miss B. Walker accompanied in real syncopated style.

DeWitt, Burns and Torrence in Frank DeWitt's mirthful creation "The Awakening of Toys" was a splendid opening phantasmagoria act. Following them was Leon Varvara, a young pianist who played with impeccable technique left hand studies, bits of concertos, and other classical selections. To those who are sensible enough to appreciate good music, even if played in the vaudeville theater, Mr. Varvara was a treat. He, of course, added popular melodies in between.

"The Meanest Man in the World," a comedy of life by Everett Ruskay, was a snappy affair that pleased. Jack MacBryde and Marion A. Day are the individuals of the playlet. The locality is that of a rear office of J. Hudson's General Store, Kingston, N. Y. Following them was Homer Dickinson and Grace Deagon and their pitter-patter turn was a delight. Miss Deagon's "Kid" talk still conquers the most cynical audience.

Another Geo. Choos production "Under the Apple Tree," featuring John Sully is on the bill. This one act musical comedy has some pretty tunes written by Walter S. Rosemont and lyrics by Darl MacBoyle.

In the last half Moran and Wiser threw about hats in the most startling manner making them do all sorts of tricks. Rae Samuels and the Mosconi Brothers next appeared and the dance fantasy of Vera Sabina closed the bill.

NURNBERG.

Rae Samuels and Mosconi Family at Alhambra—Santley and Sawyer Score Again at the Palace—Songs Dominate Colonial Bill

PALACE COMEDY ABOUNDS

IN PALACE SHOW Mme. Trentini Unable to Appear, Mosconi Family Substituted

Mme. Emma Trentini had been carded to make her vaudeville debut at the Palace in a series of songs but at the eleventh hour the operatic star was reported ill with a cold and unable to fulfill her engagement. The booking offices quickly booked the Mosconi Family by way of substitution and Manager Elmer Rogers had big cards painted and placed in the lobby, calling attention to the unexpected absence of Mme. Trentini from the bill.

As the show revealed in the running there was plenty of comedy and singing and dancing and with a dash of novelty here and there the bill gave A-1 variety entertainment.

Captain Gruber and Mlle. Adelina opened the show, with the former putting his wonderfully trained elephant through a series of stunts that were considered little short of marvelous. Captain Gruber also has a trained dog, horse and pony but it is the intelligently-instructed pachyderm that draws the main attention. It is one of the best animal acts in vaudeville today.

Bob Nelson and Frank Cronin were an unusually large-sized hit in the second position. It isn't often that two singers of the male species are able to score as substantially as this pair did with old and new songs. Among their numbers are *Well I'll Always Keep A Corner in My Heart for Tennessee*, *When They're Old Enough To Know Better*, *When My Baby Smiles At Me*, *Oh By Jingo*, *The Argentines*, *The Palestines* and *The Greeks* (a corking new comedy song), *Chong* and another brand new one *Jersey, We've Got To Hand It To You*.

The Mosconis were third, with the feminine member of the troupe proving one of the fastest and most daring dancers of the family. The act is running much faster than when first offered, with the Charles and Louis single and double work of course the principal feature.

A delightful comedy surprise was the unqualified comedy hit that Val and Ernie Stanton scored. These boys have been playing vaudeville for some time but their Palace appearance this week proved conclusively that they have a laughable turn that will stand the "big time" test anywhere. The Palace audience laughed long, loud and vigorously and also encored enthusiastically.

The first part was closed by the Joseph Santley and Ivy Sawyer offering, which was again well received, with many bows taken by the entire company at the finale, but the act seemed affected by Santley's cold which prevented him from singing with his accustomed vigor. It's a

beautiful offering, handsomely staged and worth booking anywhere.

After intermission, the audience was entertained by Thomas F. Swift and Mary H. Kelley in a little turn which smacked mostly of satirical remarks and witticism by the clever Swift and the hit made by this duo elated their many friends, awaiting the verdict of the Palace regulars. Miss Kelley is winsomely sweet, unaffected and has a pleasing voice, rendering Buddy in a most effective manner.

Leon Errol, with splendid and undeniably clever support from Alf. James as the butler, bowled that Palace audience over completely and notwithstanding that Errol had previously staid nearly a month at the Palace, the sure-fire comedy was there from start to finish. It is beyond all doubt one of the funniest acts in all vaudeville.

Julius Tannen is one monologist who keeps abreast of the times, is able to use a keen sense of humor to great advantage, working up each pun to incessant laughter. The Palace crowd enjoyed his jokes immensely.

The Magleys closed, the dancers using their fast, whirling finish and omitting their opening, owing to the lateness of the hour and the show. Everybody remained to enthusiastically applaud the young couple for the clever, speedy work offered.

MARKS.

SINGING ACTS AT THE COLONIAL Songs Dominate the Bill Again This Week as Last Week

The bill this week at the Colonial contains many acts that use songs. The Musical Johnsons, while not using the songs in song form use the melodies for their xylophone solos. Those which they used were *Happy Days*, *I've Found the Girl*, *Mandy* and *Tulip Time* from the "Ziegfeld Follies" and *Cuba*. Also the William Tell overture.

Mollie Fuller followed with her playlet "Cousin Eleanor" written by Frances Nordstrom. It was a bit slow at the start but ended in a passable way for its quota of applause. Miss Fuller seemed to be a little nervous Monday afternoon.

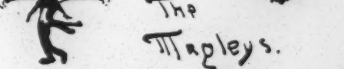
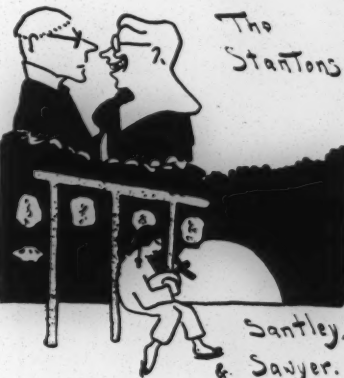
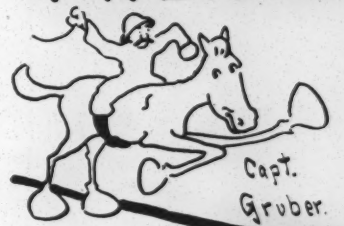
Then two charming and winsome girls, Wilson Sisters, rushed out with another act of songs. Their repertoire consists of *Pretty Little Cinderella*, *Wonderful Pal*, *Rose of Washington Square*, *Dardanella*, *Vamp* and the *Army Blues*.

One of the young ladies sang alone *I Hear You Calling Me* and the *Shadow* song that Galli-Curci made famous on the phonograph. They exit singing *Farewell to Thee*.

The next act was that of Amelia Stone and Armand Kalis. It is labeled "A Song Romance" and exceedingly fine it is. Miss Stone, who wrote the act, is a hard worker. Joe Morris and Flo Campbell in an act bearing upon the modern idea of aeroplanes, written by Joseph L. Browning, were a decided hit.

At the termination of their turn Harry Bergman of Clark and Bergman sang *Sahara Rose*. Closing the bill was a new offering presented by

(Continued on page 636)



Ed Randall

SPLENDID BILL AT THE ROYAL

Georgie Price Scores Big Hit at Bronx House

In spite of the fact that two of vaudeville's most popular women entertainers; namely, *Sophie Tucker* and *Trixie Friganza*, were on the Royal bill on Tuesday afternoon "Georgie" Price, Gus Edwards' well known juvenile, scored the biggest hit of the afternoon. *Henri Young* was not on the stage, at the piano, as the program stated.

Georgie asked the audience to name some of their famous men vaudevillians and he would imitate them. The names called out were *Eddie Leonard*, *Pat Rooney*, *Al Jolson*, *George White* and *George Cohan*. His imitations were perfect and surprisingly clever. Some of the songs in his routine are *Oh*, and *What's The Use Of Kickin'*. At the end of the act he brought out his sister who sang in a very girlish voice *Everybody's Buddy* and *When My Baby Smiles At Me*.

Rekoma opened the show with his graceful balancing turn and after him was *George Wilson* and *Ben Larson*, acrobats that added a little "nut" comedy to their resting periods. *Ethel MacDonough* was splendid in her interpretation of "Milady's Busy Day." At one side of the stage a thin curtain is hung, behind which *Miss MacDonough* makes her changes. The drop is supposed to be a window of a house overlooking an alley. This innovation got a lot of giggles from the men in the audience.

Next were *James B. Donovan* and *Marie Lee* with their comedy turn. Donovan's Irish humour had the audience laughing continually. *Miss Lee* sang delightfully *All the Girls Who Used to Do the Hulu Hulu Do the Shimmy Now*.

Sophie Tucker trotted out her jazz band and again sang the same songs that she has used at the other houses during the past month. At first the act went slow, which is not surprising, for nearly all the regulars have seen and heard *Miss Tucker* in this same turn. She sings *Everybody's Buddy* and *Rose of Washington Square* to much applause as usual.

Horace Wright and *Rene Dietrich* have voices that will win them many laurels in the two a day. They sing *By the Campfire*, *By the Silvery Moon*, *Mamies Chocolate Drop*, *Baby Bumble Bee* and *Tell Me*. *Trixie Friganza* triumphed, especially after she entered into her screamingly funny oriental dance. It was a pandemonium of applause that closed her act. *Georgie Price* was next and after him *Mlle. La Toy's Models* closed the show, with dogs doing bright tricks.

NURNBERG.

Cora Beckwith to Tour

Following a retirement of two seasons, *Cora Beckwith* and her diving girls will take to the road again this summer, and will show at several State and a number of county fairs. The former champion lady swimmer has a complete new swimming and diving outfit, under canvas, including a larger tank than she ever used before. Seats for 600 will be carried. Her tour will be directed by *Jake Rosenthal*, who is also booking the Band *Grandioso* and a musical tabloid with sixteen people.

NEW SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Buddy	Swift and Kelly
Oh Long So Long	(Kellum and O'Dare)
The Argentinas, The Portuguese and the Greeks	Nelson and Cronin
Pretty Little Cinderel	Mae and Rose Wilton
Oh	Georgie Price

BUSHWICK BILL

Frank Dobson and Alice Lloyd Please

Selbini and Grovini opened with an act full of excitement, as they whirled around the stage on wheels, did acrobatics, and clown dances.

Rome and Cullen followed with some clever foot work.

Harry Mayo substituted for *Kee-gan and Edwards*, and he had an act based entirely on prohibition which went over well. He sings well, and received a good hand.

Regal and Mack in "The Book Shop" have a clever little act which also shows off to good advantage their dancing.

Frank Dobson has a great act in which he is accompanied by his "Thirteen Sirens." It is an exceptionally long act, but crowded with good dancing, songs and the story has an interesting theme, holding the audience to the last curtain.

Alice Lloyd, comedienne, also shared headline honors, and took away her share of the applause. She is clever, sings well, and uses good judgment in the choice of her songs. She was recalled a number of times.

Aleen Bronson and Co. in "Late Again", her schoolroom scene, is always interesting and funny, and brings out some good acting.

Kane and Herman closed a good show with their Ragtime Cocktail, and deserves a better place on the bill.

HUSTED.

ORPHEUM PROGRAM

Harry Fox & Co. Headline Good Bill

The bill offered for Holy Week is one of the best to be given this season and *Harry Fox* and his company of players are headliners. His company of players includes *Edythe Baker*, *Beatrice Curtis* and *Five Fascinating Belles*.

Maryon Vadie, "America's Peerless Danseuse", and *Ota Gygi*, court violinist to the King of Spain, gave a repertoire of classical masterpieces and dances.

George Choos presents a rhapsody in velvet, silk and lace called "The Love Shop." *Eddie Vogt*, a popular juvenile, and *Harry and Grace Ellsworth*, dancers, were featured.

The Lovenberg Sisters, assisted by *Sime Neary*, gave a pretty little dance and song skit.

George Yeoman and "Lizzie" have a lively travesty entitled "Editor of the Assassinated Press".

Charles and Madeline Dunbar, in a comedy called "Animalfunology", are amusing.

Edward Marshall entertained with chalk drawings.

Babette Patrick and Company, the equilibristic marvels, gave us some wonderful feats. The act for this occasion is called "Over Your Heads".

Camilla's Birds were very clever entertainers.

WALKER.

MANY GOOD ACTS AT THE RIVERSIDE

Lee Kids, Belle Baker, House of David Band Among Headliners

It behooves all guests of the Riverside this week to come early, and see the very first number on the program, *Pat and Julia Levolo*, performing daringly on wires, loose and taut, in mid-air. With startling intrepidity, they ignore Newton's law of gravity, and are amusing, entertaining and instructive to young and old. *Green and Blyler* are not encumbered with any others in the same act. The girl made a real hit, and was recalled for several encores. She deserves the utmost credit, too, because every one of her selections was a new one, and she did not depend upon familiarity for her favorable impression. Her taste in gowns is beyond cavil.

William Brack, in his studio, with his six stalwart assistants in the approved attire of the Greenwich Village artist, won many plaudits for their high class conception of the old turnverein. *Lloyd and Wells*, in black-face, amused with their interpretation of the darky and his ways, and had the assistance of a pretty high yaller one with song.

The Band from the House of David, with a dearth of reeds and a plenitude of brasses, hair and beards, gave substantially the same program that they have used at the Palace the last fortnight. When holy men are allowed to express wayward longings in music, the result is just the sort that is highly pleasing to all New York. The clarinets all seem to be particularly wayward.

An act called "Flirtation," beautifully arranged and artistically gowned, was poorly acted, and elicited almost no response from a rather lenient audience. *Jack Edwards* relieved the tedium slightly with an eccentric dance. *Jane and Katherine Lee*, well known to movie fans, made the biggest applause hit of the program. This partly due to their very diminutiveness, and partly to the amusement they caused by assuming successfully the airs of leading ladies of the stage and screen.

Belle Baker, always a favorite, sang some new songs, and favored insistent calls for some of the old ones in her repertoire. She also sang the Jewish National Hymn. The *Earles* closed the show with a clever, but un-entomological spider's web setting for some gymnastic stunts. In the adjacent column is shown the true architecture of a spider's web.

RANDALL.

(Continued from page 635)

Laura Pierpont, written by *Edgar Allen Woolf*, called "The Guiding Star." The cast consists of *J. R. Armstrong*, *Carolyn Mackey* and *John McKenna*. It holds the interest of the throng from beginning to the end. It is a delectable vehicle.

Zomah with her mind-reading attraction opened the last half and proved to be as amazing as usual. *Herschel Henlere* next triumphed with his emphatically funny turn that is one of the best things in vaudeville.

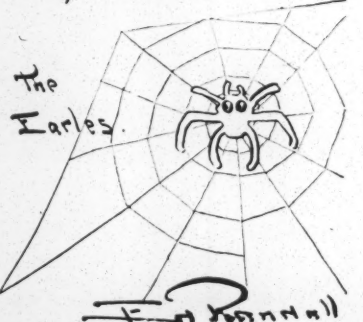
Of course, the *Dooley Boys* with the clever *Morin Girls* were a riot in next to closing. The *Aero Brothers* ended the bill with an acrobatic turn.

NURNBERG.

Riverside

Pat
LevoloGreen
&
BlylerWm
Brack
and
Co.Lloyd
and
Wells.

"Flirtation"

One of the
Dana from
the House
of DavidJane
or
Katherine
Lee.Belle
BakerThe
Earles

N.V.A. ANNIVERSARY DULY CELEBRATED First Year of Artists' Association Shows Great Progress

The first anniversary of the opening of the beautiful clubhouse by the National Vaudeville Artists' Association was ceremoniously celebrated by the members and friends Thursday evening, April 1, the affair taking place at the N. V. A. clubhouse.

President Edwards Davis and Secretary Henry Chesterfield had sent out signed communications to the full membership that the consummation of the first year for the Association would be appropriately celebrated informally April 1, that there would be lots of dancing and plenty of good things to eat.

The members started to drop in from 9 o'clock on and by midnight the handsome clubhouse was taxed to its fullest seating and standing capacity.

The N. V. A. is in fine financial shape, has showed an increase in membership from the start and begins its second year with every indication of surpassing all the progress done during the year just ended.

PALACE—CHICAGO

Bothwell Browne and Irving Fisher are Headliners

Bothwell Browne with his bathing beauties and *Irving Fisher* were the two outstanding features of a very entertaining bill at the Palace.

The *Jordan Girls* in their comedy wire act started things off very well, with *Jennie Middleton* and her violin following, pleasing her audience with her selections.

Hugh Herbert in a playlet, "Mind Your Business," was thoroughly enjoyed.

Irving Fisher made his first appearance here as a feature of the two-a-day in a selection of songs that was the first real hit of the afternoon. Indeed, *Fisher* has a pleasing manner of rendering his numbers with a thorough understanding of his repertoire. The Japanese number was a little novelty that blended well with *Some Pretty Day* and *Mother o' Mine*. He sang his old favorite *Caroline*, and was compelled to beg off with a speech.

Al and Fanny Stedman are always good for many laughs, and they more than held their own.

Stuart Barnes, rendering advice to the married men, was immensely humorous.

Then followed *Bothwell Browne*, the *Browne Sisters* and the *Bathing Beauties* in his *Twentieth Century Review*. They worked well, and it is a pretty offering for vaudeville. The audience especially liked the *Browne Sisters*, who did not take an encore.

Charles and Henry Rigoletto, assisted by the *Swanson Sisters*, proved how versatile they are. The *Rigoletto's* are magicians, athletes, musicians, in fact, a whole show in one. The *Swanson Sisters* are a likable duo, and their work was heartily approved.

DURCHER.

NEW VAUDEVILLE ACTS

Laura Pierpont and Her Players Prove To Be Entertaining

A new and unusual playlet called "The Guiding Star" has been written by Edgar Allan Woolf. The task of acting the play falls to *Laura Pierpont* and her players including *J. R. Armstrong*, *Carolyn Mackey* and *John McKenna*. *Miss Pierpont* was last seen in vaudeville in the leading female role of "The American Ace." The splendid work that she contributes to this vehicle is bound to bring her more laurels. At the opening an old man and old woman are busy packing things away in barrels and boxes, which suggests, immediately, that they are in the act of moving. At this moment their son rushes in eating a piece of pie. He is a chubby-looking youngster of the country "kid" type. He asks his parents where they are going to move to and his dad answers "who knows?" The cause of their moving is due to the fact that the head of this household lost of real estate deal with his rival who forces him to move. The old man and woman then discuss the subject of their daughter's absence. Father describes her as being a good-for-

nothing actress. At this point the stage is darkened for a second and relighted again. *Miss Pierpont* appears as an actress who tells her mother about her city ventures. After this confession the stage darkens and she disappears. (This is the description in life form.) The mother then describes to her husband what she believes her daughter to be. The stage is darkened again and *Miss Pierpont* appears as a Salvation Army girl.

After that illusion is over the old folks pack again. The old woman looks out of the window and utters a screech for what she sees is shown when the stage is darkened and *Miss Pierpont* appears as a "dope fiend." She gives to this character a most human and lifelike flourish. The dream idea is then finished and packing is resumed as before. Then the real daughter makes her appearance stating that she is married to her dad's real estate enemy's son. Pa goes into a rage, but soon changes his attitude when his daughter tells him that the owners, because of her marriage to their son, will let them stay in their home. The act contains many interesting moments and the acting by all concerned is of the very highest order. NURNBERG.

Frank Mandel's Dilemma

Frank Mandel, the author of "Look Who's Here" at the 44th Street Theater, was married to Emma Solace, the magazine writer, in Atlantic City St. Patrick's Day, and one of the first things he promised Mrs. Mandel was a view of the Cecil Lean show. Mr. and Mrs. Mandel reached the theater without making any reservations. It was a Saturday night and they were ushered to a vacant box by the usher. Soon they were requested to move to another empty box as holders claimed their seats. From box to box and then to the mezzanine stalls and into orchestra seats, with the house finally sold out. The newlyweds had to stand up to see Mr. Mandel's show. His friends say that Mandel will know better the next time and wire for reservations.

Finally Accepts Anderson's Offer

Not long ago Irene Franklin, when playing vaudeville as a "single", was offered a contract with the G. M. Anderson show, "Frivolities of 1919", but declined only to later join the Arthur Hammerstein production of "Always You", being co-starred with Ralph Herz. Last week Miss Franklin received another offer from Anderson and accepted. Miss Franklin is joining the show on the road.

Thor's Chicken Farm

M. Thor, once one of New York's most prolific and active producers of "girl acts", writes to New York friends from Santa Cruz, California, that he has an immense chicken farm there. Thor made a snug little fortune out of vaudeville producing before the high cost of producing "girl acts" became prevalent and has decided that he will never again do any producing of any kind but of live chickens for the poultry market.

Theatrical Colony At Lake George

The picturesque Lake George is fast becoming the Mecca of stage folk for the summer vacations. Handsome new homes have recently been built by Frank Damsel, producer and actor, who will go there at the end of the present season with his wife, known professionally as Frances Farr; also by Perrin Somers, who is with the "Hip, Hip, Hooray Girls" show, Mrs. Somers (Miss Tillie Stork) also being a principal with the same show. George Belfrage plans the erection of a new home there. Rose Melville has long been a property owner along Lake George. The Harris boys, managers and treasurers in different New York theaters, spend nearly every summer there.

Spaeth's All-White Minstrels

William Spaeth has organized a traveling minstrel company that will tour the east and south this summer and will be known as Spaeth's All-Star Minstrels, with the well known burnt cork comedian, "Lasses" White the featured player. Spaeth will carry a complete band and orchestra. A long route is being confirmed.

Moving To Colonial

The Joseph Santley-Ivy Sawyer act, which has been at the Palace for the past fortnight, will move to the Colonial next week where it will occupy the headline position. It is understood that the salary for the act has been amicably adjusted in the Keith booking offices.

Mlle. Trentini At Palace Next Week

Mlle. Trentini, who was to have made her initial vaudeville appearance at the Palace this week but was forced to cancel, owing to the severity of a cold, is expected to make her debut at the Palace next week.

SEABURY REVUE TOPS 81ST ST. BILL Glenn and Jenkins Corral Comedy Honors

While *Glenn and Jenkins*, a colored duo of entertainers, romped away with the comedy honors at the 81st Street Theater Tuesday afternoon, the *William Seabury* revue, "Frivolities" held the topline position and held it easily, with the dancing of *Seabury* proving a positive sensation.

The *Seabury* act goes along speedily and gingerly, with the work of the dancing girls being applauded. But the applause for the feminine contingent was mild compared with what was turned loose for *Seabury*, whose wonderful dancing stands almost alone in vaudeville.

Seabury with his apparently boneless legs and rubber feet starts where the other fellows leave off and some of his Russian legmania is away from the routines done by the other dancers of this type of dancing.

On the comedy end *Glenn and Jenkins* just about copped the applause gonfalon and were a laugh-getting act from the start. They can do a little of everything and do it well, with that special number and dance with the brooms being a happy conception. *Glenn and Jenkins* in slang vernacular "clean up" on any bill and another big hit is theirs at the 81st Street.

While *Glenn and Jenkins* were an undeniable hit there was also applause for the *Harry Langdon* turn, "Johnny's New Car," with the peculiar comedy byplay of *Langdon* scoring laughter all the way, and the funmaker, elongated *Frank Kellam* proving an irresistible comedian in the turn offered by himself and *Patricia O'Dare*. Credit must be given to *Miss O'Dare* for her singing of *Oo Long So Long*, her voice being heard to good advantage.

Enos Frasure opened the show and was well received. He works hard to please. *Palo and Palet*, dressed in clownish attire and chalk faces, offered a musical program, closing with an instrumental medley that included the latest song hits, with *Dardanella* the main selection.

Kellam and O'Dare were third, *Harry Langdon and Co.* fourth and *Glenn and Jenkins* fifth. The *Seabury* revue closed the show.

The feature film was the Paramount-Artcraft picture, "Black Is White," with *Dorothy Dalton* the principal player. It held close attention throughout and was applauded at the close. MARK.

Producing "Vanity Fair"

Yvette Kiviati, the theatrical fashion artist, has launched into the vaudeville producing field with a new offering entitled "Vanity Fair". Special music and lyrics have been written for the turn by *Harry Ruby* and *Bert Kalmar*. There are six girls in the Kiviati act, with *Bobby O'Neil* the featured player. A Palace booking is being arranged.

Tanguay On Tour

Despite reports that *Eva Tanguay* was arranging to do a big new act with *Roscoe Ails*, the cyclonic comedienne, is playing out dates booked through the B. F. Keith Exchange. She is at Rochester this week.

IN THE SONG SHOPS

BY MARK VANCE

Frederick Bowers Places *Eili Eili* With Woolworth Stores—Sacred Song Writer Has International Fame—Gilbert Back in Vaudeville—Henry Bergman's New Connection

FREDERICK BOWERS, who has been starring on the road for several seasons at the head of his own show is a song writer of note, and is also the sponsor for the Bowers Music Company, which publishes all of Bowers' composition as well as independent numbers that Bowers takes over for publication rights.

Bowers has just arranged for an exclusive placement with the Woolworth Chain of ten-cent stores, for the counter sale of *Eili Eili*, the famous Jewish song, that has attained such wonderful popularity in the theaters and especially the vaudeville houses.

There is what is termed an "uncopyrighted condition" on the number, with Bowers putting it into the regulation copy size, with special title page, etc., supplying the Woolworth stores with as many copies as they can use.

There is an unprecedented demand for the song, but it has never been sold at ten cents. Before the general distribution is started by the Woolworth chain Bowers has inaugurated a special campaign of publicity that will have the Jewish neighborhoods where the Woolworths penetrate notified in advance of the sale to be made. Bowers is determined to reach the masses direct, with the low price of the number expected to send its sale into the millions.

In addition to the *Eili Eili* arrangement with the Woolworth stores

Bowers is Making a Play

upon *My Mother's Empty Arms* (words and music by Bowers) and *Childhood Days* (words by Bowers and music by Joe Samuels), while the Bowers list includes a number of successes that Bowers has confidence will prove big money-makers. While on the subject of Bowers, it will be recalled that it was he who not only wrote some great songs of yesterday like *Because, Always, Wait and When I Think of You*, but it was he and his swinging, breezy, personal style that made them popular from coast to coast. *Because* was introduced in "The French Maid" and his *Always* in Dockstader's Minstrels. The *Wait* number was used by Camille D'Arville.

He also wrote the music for *Lucky Jim*, a song hit of "The Belle of New York" that Dan Daly sang. Bowers has prepared a vaudeville version of his road show, "His Bridal Night," in which he will introduce some special songs.

The Sam Fox Publishing Company appears to have landed

A Big Winner

in the new sacred song, *The Borderland* which was written by Mrs. Herbert Clifton who has international fame through her ability to compose numbers. When the Prince of Wales visited New York Mrs. Clifton's song *The Borderland*, was sung at a party at which the Prince was the principal guest of honor, with the Prince showing appreciation of the number and making some complimentary remarks.

It remained for a newspaper of Plymouth, England, that being Mrs. Clifton's home town, to carry the

news of the Prince's approval of *The Borderland*, the article printed giving Mrs. Clifton a great boost for her wonderful number.

Mrs. Clifton was known to theatergoers and concert circles as *Hilda Light*, previous to her marriage. The Plymouth paper said that "Mrs. Clifton is adding to her success as a songwriter as well as attaining popularity as a song singer, which is distinctly a feather in old Mother Plymouth's already well-plumed cap."

There are all kinds of song hits in productions but

In "The Night Boat"

there is a "blue number" that is growing in such popularity that it is only a question of time when its success will be the talk of Tin Pan Alley. The number is *Left All Alone Again Blues*. When the rehearsals were on for this show there was little hope that this number would win such quick approbation but it is just another one of the proofs that "you never can tell."

While commenting upon "blues," Clarence Gaskill has just written a new one entitled *I've Got The Blues For My Old Kentucky Home Sweet Home* that has the lyrics and music (all by Gaskill) indicative of an immediate success. The Witmark Company will likely publish the new Gaskill number.

Tommy Gray, who writes everything from a show to a receipt for his office rent, has remained in his workshop long enough to grind out a new novelty song, *No Wonder You Are A Wonderful Girl* that has a catchy musical swing by Louis Silvers which the Jerome Remick Company has tacked onto its catalogue. Tommy is thinking seriously of buying a royalty-proof umbrella so that his life can be saved when the royalties rain down upon his head.

Frances Kennedy and Fred Rose are getting credit

For Writing a Song

entitled *Boost Chicago Because Chicago's Boosting You* that has been accepted by a committee of Chicago's most prominent business men which will be used in a Million-Dollar Campaign To Boost Chicago. The Committee is sending out 150,000 copies of this song to the leading merchants and business people all over the country. The number is being published by the Shapiro-Bernstein Co.

Van Alstyne and Curtis, the Chicago music publishers, have been so successful with their numbers that they are opening a New York office in the Astor Theater building. This will enable all the artists and professionals in the east to obtain the Van Alstyne and Curtis numbers quickly and also greatly facilitate business connections between the New York and Chicago offices.

Lloyd and Wells, back in the east after a long and successful tour, are featuring among their numbers, Pace and Handy's *Memphis Blues*.

Anatol Friedland and Edgar Allan Woolf are now jointly working upon a new musical comedy show for a Broadway production.

The stage is all set for the return of

L. Wolfe Gilbert to Vaudeville

the popular songwriter, starting another tour of the Loew Circuit next week at the American Theater. Gilbert in addition to singing some of his former successes will introduce his new numbers, *Sunny Southern Smiles*, *Our Quarrels*, *Dear and Mumsey*. He also intends to use *Afghanistan* which is now being popularized through the simultaneous sale in the Woolworth stores. Gilbert is to headline each bill. He will be assisted by Fritzi Leyton, known as "the Singing Maid," and at the piano by Harry Donnelly, composer of *Afghanistan*.

Official announcement has just been made that

Henry Bergman Has Allied

his popularity, personality and ability with Irving Berlin, Inc., where he will hereafter be located by day and ready to say hello to his numerous friends who drop in to extend greetings and inspect the hit list of the Berlin shop. This is the same Henry Bergman who has long been the stage partner of Gladys Clark and for years known in vaudeville as Clark and Bergman.

Henry Bergman is a New York boy and Miss Clark, who in private life is Mrs. Bergman, is a Boston girl. Henry has been so close to music publishers and knows every in and out of the trade, that his connection with Berlin does not bring a novice to Tin Pan Alley. Some twenty years ago Bergman, then a boy, was singing topical songs in the New York Theaters, singing them from the galleries of the Theaters and appearing from time to time with different celebrities. A few names of those Henry sang with are Madge Fox, Artie Hall, and Jennie Eddy, young Bergman, who had a rare voice of tenor lustre, making a hit with his youth and voice. The first music publisher Bergman sang for was the old firm of Shapiro, Bernstein & Von Tilzer, and a few of the numbers remembered offhand by Bergman that were sung by him then were *Oh, Oh Miss Phoebe*, *She's My Hottentot*, *Lady Lou*, *I'd Leave My Happy Home For You*, *Won't You Come Home*, *Bill Bailey*? a pretty ballad entitled *When The Autumn Leaves Are Falling* (that Ben Jansen and Leo Wood wrote) and others too numerous to mention.

Some fourteen years ago Bergman and Miss Clark formed their stage

"double" and one of the first songs they used in the new partnership was *Me And My Gal*. Clark and Bergman then appeared with a number of shows including "The Katzenjammer Kids," "Foxy Grandpa," that was staged under the direction of William A. Brady, Joseph Hart and Carrie DeMar and "The Telephone Girl."

In vaudeville they were a great success, scoring the "big time" hit from their first appearance in a new act that Bergman wrote entitled "The Chauffeur and the Maid." In succession appeared "The Base Ball Flirtation" and then "The Trained Nurses" with Bergman taking the main parts and songs from the "Flirtation" and putting them into the "Nurses." Then came "The Society Buds," with Mr. eBergman and Miss Clark joining the Lew Fields production of "Step This Way." Then they went into the Shuberts' "Passing Show Of 1917-18," with another return to vaudeville in a dainty, new and artistic offering, "A Ray Of Sunshine."

Just when it looked as though they would appear in Herman Timberg's "Chicken Chow Mein" act, later elaborated into a show and called "Tick Tack Toe," they made a new decision, with the pair going west where until recently they appeared in pictures. They made five two-reel subjects, with Bergman getting a lot of good out of his film experience. Bergman also wrote stories for screen continuity of "The Hall Room Boys."

With the Berlin Company a new number has

Been Placed by Bergman

entitled *Sorry I'll Always Be Waiting For You* that Bergman thinks much of and which the Berlin wiseacres predict will be a moneymaker. Bergman wrote the words while Newton Alexander, of the Lightner Sisters and Alexander, supplied the music. Bergman has written some special material for a number of acts including "The Trading Stamp Girl" for Mahoney and Rogers and "Outside The Inn" for Leonard and Willard.

Bergman will write some new songs while his wife, Miss Clark, will take a much-needed rest, her health not being sufficient to permit her doing any stage work at present. Perhaps next fall as far as Bergman knows at present he and Miss Clark will return to the stage in a brand new musical revue written by Irving Berlin. Bergman has always had a warm spot in his heart for Irving and his connection with his song house also is in a measure due to his friendship for Max Winslow, Henry and Max being close intimate friends for eight years.

When *My Baby Smiles* is the biggest favorite at the Pekin Restaurant during the afternoon and especially when a certain young film representative wanders to the orchestra rostrum and sings the lyrics just to oblige a lot of the boys who know him and really appreciate hearing him sing.

Murray Roth, formerly with the songwriting forces of the Feist company, is now with the Shapiro-Bernstein staff and several of his newest numbers will shortly be published.

"I Wish All Managers Were the Same"

Here's a "small time" manager who greets the artists at rehearsal, sees that they get the best possible hotel accommodations, refuses to tolerate "Simon Legree" stage hands, conducts bowling parties for the artists after the show at night, and in a pinch, essays a part in a sketch to keep the act from having to lay off. In thanking him for the spirit shown, Mr. Albee observes that he "wishes all managers were the same."

THE LETTER

Manchester Amusement Company, Inc.

Manchester, N. H., March 4, 1920.

MR. E. F. ALBEE,
Palace Theatre Bldg.,
New York City.

Dear Mr. Albee:

I have read with a great deal of interest the numerous letters I have received from your office in reference to the treatment the artists have received from different managers throughout the United States, but I see that the majority of these are from what we term "the big time houses," so I am going to take the liberty to tell you that I think the "small time" managers are taking as much interest as the big time managers.

I play ten acts a week and the favorable comments I hear from the treatment received from the different managers along the New England States make me feel justified in writing you this letter. I just want to tell you that we "Small Timers" are doing our best to make the performer feel that he is human.

We are handicapped at the start because we do three shows a day and naturally the actor comes in not feeling any too favorable towards a small time house. I am just going to relate my own humble idea of how I greet the different acts that play here.

In the first place, I meet them on the stage, as the brother big timers do, at rehearsal and make myself acquainted. Then, for their information, I tell them personally the best restaurants and the hotels that cater to the profession. We have one in particular and I have inveigled the proprietor into having a card room and other little comforts for the boys. We have also formed a little bowling club and we meet after the show and bowl. This seems to be a sort of recreation that they all like, including the women.

For instance, last week we had five acts and everyone, including the ladies, participated in our games after the show. Some bowled for the first time in their lives; others were experts at it. We have no "Simon Legrees" on our payroll and I do not tolerate any of my crew abusing any of the performers and I have finally convinced them that to receive good treatment from artists you must give them the same treatment. I have also informed them that if these artists come in with grouches they should not antagonize them in any way, for their conditions are different from ours. If we don't get a good night's rest it is our own fault, it isn't theirs. They have to take late trains and early trains and as they are usually of a nervous temperament I have told my stage crew that they must make exceptions.

A short while ago I played a sketch in which the leading man was taken ill after the first performance. It was out of the question for me to replace the act that night so I got the other two people in the act to come to my office and I sat down and wrote the part of the sick actor and played it for the next two days without any compensation. I am not an actor but in a case of emergency we can do most anything.

I do not want to appear egotistical in this but I want to let you know that some of us small timers who are so handicapped at the start, do just as much toward the lightening of the actor's burden as the big fellow.

With very kind wishes,

Yours sincerely,

(Signed) W. S. CANNING.

THE REPLY

March 13, 1920.

MR. W. S. CANNING,
Palace Theatre,
Manchester, N. H.

My dear Mr. Canning:

I have yours of March 4th, and would have answered it sooner, but I have been out of town.

I read with much interest your description of the conditions that arise in your theatre and the manner in which you handle them. I wish all managers were the same.

I have sent your letter to every manager in the United States as an example of what one man can do if he has the disposition to help. Please accept my sincere thanks. Keep up the good work, and also explain to the artists that if they expect improvements, they must help themselves by being members of the N. V. A. and get the benefits that accrue therefrom, such as being taken care of when they are sick; money loaned to them when they are in need; having their organization and the Vaudeville Managers' Protective Association to appeal to in any grievance.

I am sure that when the artists fully realize that the managers propose to deal with them through their organization (the N. V. A.) in the most liberal and considerate way, they will support their organization and take as much interest in it as the managers are taking in the Vaudeville Managers' Protective Association, and by their co-operation with the N. V. A. bring about these good results. With sincere good wishes, I am,

Cordially yours,

(Signed) E. F. ALBEE.

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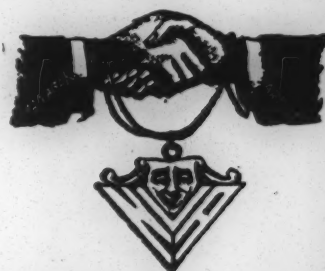
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"BEFORE THEY WERE STARS"

IV.—Lillian Gish

BY AN OLD TIMER

**Began Her Career as a Child Actress—
Made Her Screen Debut with the Old
Biograph Company—Now a Director**

THE announcement that Lillian Gish has been directing a picture at the Mamaroneck Studio, caused much comment but not a lot of surprise among those in the game who have been watching the progress of this popular little star. She is sure to have imitators, for nothing succeeds like success and this picture from all accounts will be a wonderful one, and so we may expect other popular stars to take a try at it. A lot of the lesser ones,—and some of the big ones, too—have been competing with Lillian for a long time, but she has managed to keep her own place at the top of the heap as one of the most popular stars on the screen.

Before she was a star, she did a lot of things, and, from all accounts, did them well.

She Was Born in Ohio!

The news of the great event in the greatest of Middle West States (if Ohio Native Sons can be believed!) is a very important happening. Lillian saw the light of this world for the first time in Springfield and later lived in Massillon and Dayton (the latter is Dorothy's birthplace).

Somehow, much as they rave about Ohio, you notice that the inhabitants always go somewhere else to start their career! So, of course, Lillian in her journey to success, did not begin in Ohio. For the lowest rung of the ladder she started out in a small town of Pennsylvania and as a child actress, if you please. Pictures were practically unknown then and when Mr. Gish died suddenly, leaving small resources for his family, someone suggested that Lillian's blonde curls and pretty little face would enable her to secure a theatrical engagement. So Mother and Lillian and baby Dorothy got in touch with a repertoire company, headed by Rebecca Warren and the curls and pretty face did the rest.

One of the Plays

was "East Lynne" and Lillian made a most pathetic "Little Willie" in that last scene where he dies in his out-cast mother's arms. There were other plays, too, but "East Lynne" remained the favorite in Miss Warren's repertoire.

Many children step from stage to screen today, but then it was a different proposition. They travelled a weary round of "one night stands" sometimes Mrs. Gish and Dorothy playing small parts in the company.

There are many in the picture business who insist that stage training helps in studio work. The long hours, the many changes, the numerous rehearsals and repeated rehearsals mean nothing to one who has served an apprenticeship on the stage. Compared to "one night stands" it is mighty easy and "a good trooper" makes a good screen actor. I could tell a dozen instances of where this has been shown in different studios, and so can anyone familiar with picture directing. The old timer (whether younger or old) is not so arbitrary, does not tire so easily and is mighty glad to have fifty-two weeks a year with no one night stands and most of his evenings to himself.

Lillian's next engagement was with

E. A. Schiller's well known melodrama, "Her First False Step," which had quite a vogue about twelve years ago. She and Dorothy were the children who suffered because of that supposedly "False Step," which was forgiven and forgotten before the drop of the last curtain.

Such happy youngsters as the two little stars were. One has only to look at some of their old photographs taken at this time to read it in their eyes and happy little faces. One such picture was reproduced a few years ago in a trade magazine. The two little blonde heads cuddled together are unmistakably those of Lillian and Dorothy, and they show

A Visit to a Picture Show

revealed the face of one of their dearest friends, no less a personage than Mary Pickford. They had appeared together in one show and had met at occasional intervals, for Mary was on the stage, too, as a child actress at about the same time. Why couldn't her girls make good on the screen? thought Mrs. Gish, and the children quite approved of the idea.

They were visiting in Baltimore but decided to go right on to New York and look up their old friend, whom they had known when she was plain Gladys Smith (if Mary could ever be called "plain"!). In those early days



Miss Gish besides being one of the very best known of all the Griffith stars in the picture heavens, is now a director as well

the tender love and care of their good mother who has always watched over them. For six years those one night stands, occasionally punctuated by week and two week runs, led them all over the country. What a different tour they could take today! No third rate hotels with their hard beds and insufficient tables, no day coaches with uncomfortable cushions and no worry over the engagement.

Six years on the stage passed quickly but they were too young for anything but kiddie roles and could not always be together. Then came a heavenly inspiration.

of picture history, the Mecca of all was the old Biograph on East Fourteenth Street, and the meeting of the friends was a joyous one. Mary was never "upstage" at any time in her career and she was genuinely glad to see her old friends again and to help them all she could, but there was one obstacle. She was about to appear in "A Good Little Devil," under Belasco's management and so offered instead to get them engagements with her.

An Old Friend

at the Belasco office in the shape of

William Dean, who had jumped from manager of their old repertoire company to the post of general manager for Mr. Belasco did much toward making them feel at home, though they were both in great awe of Mary's new producer. Lillian describes their first interview in an amusing way,—

"You know we actually believed Mr. Belasco to be a god, a name to tremble at, and both Dorothy and I were frightfully nervous when he entered the room. Later, he told us that it was the funniest sight he had ever seen, each of us trying to hide behind the other!"

"Pointing to Dorothy who was behind me for the moment, Mr. Belasco said, 'You don't want to go on the stage, you are too young.' I will never forget the expression of importance that lighted up Dorothy's face as she answered 'Oh, I've been on the stage lots of times Mr. Belasco,' and immediately told of our many engagements,—which seemed very important to us at the time."

Lillian was engaged for the small part of a fairy in "A Good Little Devil," and played for the entire run with her old friend Mary Pickford. But that "picture bug" was not forgotten and Mary promised faithfully to help them get work at the Biograph when the season was ended. True to her agreement, she made a date for them to come to the Biograph Studio. The old Biograph was

A Picturesque Place

Located at 11 E. 14th Street, it was a brown stone building five or six stories in height, the upper floors being used as studios by several well known artists. On the first floor was the reception room.

The little girls and Mrs. Gish could find no room in the reception room and were standing in the hallway waiting to hear that Mary would see them when a tall man passed from the rear office and started to ascend the stairs. They did not know that he was the great D. W. Griffith, who was to be the big factor in shaping their picture careers, but imagined that he was one of the actors taking part in the latest Biograph one reeler (for two reels was a long picture those days!). Of course, the man was Mr. Griffith, and of course he noticed the little girls and their mother and stared at them in a way that they thought rather rude at the time.

A few minutes later Christie Cabanne came downstairs and looked around the reception room. They had secured seats in the meantime and so he did not find them where he had expected. Imagine their surprise and the envy of the other would-be screen actors when he said to Mrs. Gish, "Mr. Griffith would like to see these little girls."

Rather hard lines on some of those who had been waiting hours for the opportunity, but Griffith knew at a glance that Lillian, particularly, was just the type for pictures. Dorothy was a bit young.

Most girls, with a similar opportunity, would expect nothing less than immediate stardom, but their stage training made the offer of extra work at five dollars a day (when working) seem a wonderful thing. And so it proved. There were many weeks of

(Continued on page 661)

WHY BEACHES ARE POPULAR

Just a brief sun bath and Mildred June of Paramount-Mack Sennett comedies is ready to swim out of any man's reach

This Universal comedy maid calls to the bird of peace—an original enterprise in these partisan days



Marie Prevost, a Paramount-Mack Sennett athlete, is a cautious girl. Though she appreciates Southern California climate in April she believes in the refuge of furs for ocean plunges as can be seen in this portrait in the left hand corner of the page

What is more satisfying between dips than a sip of coffee and a sandwich? And the Rainbow Comedy (Universal) girls answer—"Nothing"



"DR. JEKYLL AND MR. HYDE"**John Barrymore in a Paramount-Artcraft Picture**

By Robert Louis Stevenson. Directed by John S. Robertson. Scenario by Clara S. Beranger.

Dr. Jekyll John Barrymore
 Mr. Hyde
 Millicent Carew Martha Mansfield
 Sir George Carew Brandon Hurst
 Dr. Richard Lanyon Charles Lane
 John Utterson J. Malcolm Dunn
 Edward Enfield Cecil Clovelly
 Therese Nita Naldi
 Poole George Stevens

The appearance of a John Barrymore film is always something of an event in the life of the true movie fan. The art of Barrymore is so true and refreshingly original that it meets with immediate appreciation. Here is the real Barrymore, spending himself lavishly in doing something extraordinarily fine—wholly different from the vapid, "silly-ass" comedy roles by which he is known to moviegoers. In this picture lives Barrymore of "The Jest" and "Richard III." His art is so dazzlingly far above that which film fans are accustomed to witness, that at its initial performance Sunday afternoon, the audience was moved to gasps of delighted astonishment.

The story, of course has gone through the clipping and pruning

processes necessary to adapt it to filming. And it is wholly different to the spoken-stage version. The character of Millicent Carew, the close-guarded and innocent daughter of the cynical Sir George Carew, is an addition to the original story of Robert Louis Stevenson. And few will regret this fact, for Martha Mansfield as Millicent Carew proved a distinct attraction. And within the limitations of a rather scanty part, she played well.

The plot concerns a young physician, Dr. Jekyll, wholly engrossed in biological science and his practice at a charity hospital. He is known to his intimates as "the St. Anthony of London." In a moment of pique at his godliness, Sir George Carew goads him into inspecting a bit of life's seamier side. Dr. Jekyll later discovers a drug, which when swallowed, gives him entirely over to his baser nature; transforming him in physical appearance, as well. In this guise he seeks the lowest pleasures London offers. In time two distinct people grow out of one nature—the kindly Dr. Jekyll who ministers to the poor, and the fiendish Mr. Hyde, who leaves a trail of ruin behind him. In time he comes almost wholly under the dominion of his worse nature, and during one of these periods murders the father of Millicent. She rushes into the same danger as her father, but Hyde has taken poison, and before he can harm her, he dies.

Brandon Hurst was a cynical and worldly man of fashion and Charles Lane as Dr. Lanyon was good.



John Barrymore has brought his art to bear on the famous play, "Dr. Jekyll and Mr. Hyde," in which he is starring for Paramount. Above we see him as the amiable Dr. Jekyll and at the right he is the despicable Mr. Hyde

LITTLE TRIPS TO LOS ANGELES STUDIOS

WHILE the Douglas MacLean-Doris May company was filming scenes on a desert in Arizona recently, Mr. MacLean was unexpectedly called upon to wear a certain style of clothes, which the director had failed to specify as part of his wardrobe when the party prepared for the trip at the Thomas H. Ince Studios in Culver City. He agreed to drive to the nearest city, which was located more than ninety miles away, to secure the necessary clothes and invited Miss May to accompany him on the trip.

In the line of food, Douglas stuffed two apples in his pocket and handed Miss May a sandwich, which was supposed to last them until they reached the city. Director Nelson at once suggested that they carry more eatables as no store where food could be purchased would be found on the way. Douglas, however, apparently ignored the suggestion, but as he hopped in his car he turned to the director and ejaculated:

"You remember what Gen. Custer said to his troops: 'He who rides fastest, loads lightest!'" And away he sped to the astonishment of his director and company.

"Harriet the Piper"

"Harriet, the Piper," will be the first story to be filmed by Mildred Harris Chaplin under the direction of Lloyd Ingraham who was secured by her at the conclusion of his contract with Thomas H. Ince, where he directed several of the Douglas MacLean and Doris May features. Mr. Ingraham is now putting the script of the story in shape and production details will be taken up this week.

Pauline Frederick has invested in a new home at Beverly Hills, California, valued at \$75,000. She took possession last week and is so enthusiastic over her estate that it is said by members of her company that no conversation can be edged in because of the alternate boasting of the

Douglas MacLean Believes in Traveling Light—Leatrice Joy's New Gown—Buddy McQuoid As An Embryo Hero—An Aero-Story for Blanche Sweet

star and her director, Frank Lloyd, who owns one of the finest improved ranches in the San Fernando valley, above Los Angeles.

Leatrice Sports a Train

Leatrice Joy appeared the other day at her studio with a long-trained gown which aroused comment from every member of the company. The beauty of the material, its unusual design, and many distinctive touches led to the suggestion that Miss Joy must have expended several weeks' salary on it. But Miss Joy denied any such charges of extravagance, explaining that her father, a prominent New Orleans dentist, had presented it to her to be worn at one of the famous Mardi Gras festivals in the quaint old Louisiana town.

Buddy McQuoid is playing in "The Double Dyed Deceiver," the O. Henry story being filmed now at the Goldwyn studio and it is his private opinion that next to Jack Pickford, he has the most important part in the picture. That is because he plays the little boy, who afterward grows up to be the hero of the play. The story calls for a boy of ten and it was most difficult to find one who could act the part and who resembled Jack Pickford. Finally, Buddy was chosen. He is seen as a little fellow, in a velvet suit and lace collar, contentedly playing with his toys. Then when the man appears he is known as the "Llano Kid" and placed in one of the strangest positions imaginable—being received into a beautiful home and adored by a couple who believe he is the little boy they lost.

The veteran star, William H. Crane,

has begun work with the Shurtleff company in his original part in the filming of Winchell Smith's comedy, "The New Henrietta."

Claire Dubrey, the talented young player formerly with Charles Ray, has been engaged by Robert Brunton to support J. Warren Kerrigan in his latest production, "The House of Whispers." Margery Wilson has also been added to the cast.

"What Happened to Jones" will be Bryant Washburn's next. Twenty years ago this farce, one of the first written by George Broadhurst, was a reigning success and it has since been played continuously by stock companies.

Blanche Sweet's next, which will be made under the guidance of Henry King, will be

Considerable of a Novelty

It will be an aeroplane story, with many of its scenes made in the air. The Jesse D. Hampden corporation by whom the picture will be put out, have sent Mr. King and his company to Santa Catalina Island, the nationally famous resort off the coast of southern California, for the early scenes.

Readers of "The Hippopotamus Parade" in its magazine form will be interested in knowing that it is to be made into a film-comedy with Wallace Reid as the star, under the title "What's Your Hurry?"

With Bessie Love, on her journeys to locations for the taking of scenes will be found her mother, Mrs. Horton. This is not because the mother's presence is needed, although she is of great service to the little star in

many ways, but because they are fast friends. The chumminess of the pair is proverbial in film circles.

James Oliver Curwood's story, "The Nomads of the North," is to be screened with Betty Blythe as the star.

The Frohman corporation, which has Ruth Clifford and Jack Sherrill as stars, has launched a novel plan to enlist the interest of movie fans of the country in its productions. It is inviting 5,000 picture patrons to become interested in the company for a nominal sum. The scheme is not primarily financial in its purpose, but more to create a family of Frohman devotees who will be boosters for the productions made by the company.

Mildred Davis' Dressing Room

What the Pathe-Rolin company think of Mildred Davis, the feminine associate of Harold Lloyd in his comedies, is shown by a tangible compliment they paid her the other day. A suite of rooms at the studio was handsomely fitted up for her dressing quarters, and when it was ready it was sprung upon her as a surprise. Miss Davis' quarters, it is boasted at the studio are the amplest and most attractive in the whole field of picture makers, not excepting those of the most celebrated stars.

Ethel Clayton's next story for the screen will be entitled "All In a Night." It is a dramatic love story. She began work on it last week.

George Irving, a director at the Selznick west coast studios, was known as Henry Irving until he met Daniel Frohman. Twenty years ago, Mr. Frohman engaged Mr. Irving for a production, and on learning that his name was Henry Irving said, "Not in my theater." So, being George Henry Irving, Mr. Irving obligingly dropped the Henry, but as a final retort to Mr. Frohman, he said, "Well, the original Henry Irving was really named John Broadbribe, anyway."



Hobart Henley has decided ideas about just what is to be done with the document which the two ladies are passing back and forth. He is here directing a scene from "The Miracle of Money" for Pathe



In Goldwyn's wardrobe department at Culver City, all manner of clothing covering every period known to history is said to be stored away. Anybody from Cleopatra to a bellhop can be clothed at a moment's notice

"THE ROAD TO DIVORCE"

Universal Picture Offers Mary McLaren in Human Role

Scenario and story by J. Grubb Alexander. Directed by Philip Rosen. Universal production
 Mary Bird.....Mary MacLaren
 Dr. Shaw.....Edward Peil
 Pauline Dallas.....Bonnie Hill
 Aunt Margaret.....Eugenie Forde

"The Road to Divorce" brings forth the unhappiness that occasionally comes to newly-weds through disillusionment. The husband forgets the gallantries that characterized his courting days. The wife neglects her personal appearance and charm that fascinated her wooer before marriage.

Of course, romance dead, both drift apart—sometimes drifting down the path that leads "into the road of divorce." The picture, itself, is not pretentious, but nevertheless, gives a part to Miss MacLaren that is emphatically human and appealing.

The star is splendid in her delineation of the role. She never exaggerates her facial expressions. And as the bride she is winsome as a mother vividly pathetic.

She is ably supported by Edward Peil, who scored in "Broken Bloss-

soms." Bonnie Hill was equally effective as the sophisticated Boston girl.

There are a number of photographic effects that are specially noteworthy. One scene shows the dashing of the sea against the rocky coast that catches the eye by its beauty. Another, which is connected with the human theme of the play, is the indication of love between a dog, a kitten, a monkey and different species of birds. The story deals with simple New England folk whose daughter Mary (Mary MacLaren) is married to young Dr. Shaw. The couple settle down for a ideally happy existence, but the duties of motherhood cause the wife to neglect her personal appearance, and her husband, and his attentions wane in proportion to her pre-occupation. A climax is reached when Pauline Dallas, Mary's chum from Boston, comes to visit them. Pauline is a city-bred girl.

The husband becomes attracted to her and courts her. However, later when his wife is missing and believed to be lost at sea he realizes what she means to him. She returns safely and there is a reunion.

So after all their coming near to the end of things, the "road to divorce" led them to a better understanding and a far happier life. It is an interesting little picture with a good moral though an obvious one.



Mary MacLaren as the little mother in Universal's "The Road to Divorce"



Bonnie Hill has caused a most decided breach below





"JACK STRAW"

Breezy Paramount-Artcraft Comedy With Robert Warwick

Based on the stage play of the same name by W. Somerset Maugham. Directed by William De Mille. Scenario by Olga Printzlau. Released by Paramount.

Jack Straw.....Robert Warwick
Ethel Parker Jennings.....Carroll McComas
Mrs. Parker Jennings.....Sylvia Ashton
Mr. Parker Jennings.....Charles Ogle
Mrs. Wanley.....Helene Sullivan
Holland.....J. M. Dumont
Rose.....Frances Parks
Sherlo.....Lucien Littlefield
Count of Pomerania.....Robert Brower

A mighty fine comedy is "Jack Straw" and a mighty fine cast interprets the story. There is not a bit of exaggeration in saying that the star, Robert Warwick, has never acted in a more suitable and enthusiastic atmosphere.

Warwick's part in this picture is an impersonation of "A Count of No Account." In carrying out the role he contributes an utterly carefree manner, in seemingly troublesome incidents, which is the ingredient that makes the picture far more amusing than it would be if another star

would attempt to characterize the individual of this story.

Warwick has also the advantage of having a splendid cast to assist him. Sylvia Ashton stands out among the rest with her delineation of an over-ambitious debutante into society. She gave to the part a most human and enjoyable tinge and her work was met with much laughter from the spectators. Charles Ogle as her husband also contributed a likeable characterization and Carroll McComas as the daughter was piquant.

The story is based around the debut of New Yorkers, who become rich through a real estate deal in California, into society. Mrs. Parker Jennings, the wife of the get-rich-quick aggregation, is fooled into believing that she is entertaining a foreign nobleman who is posing so that he can be close to her daughter with whom he is in love.



(Above, left) Mr. Parker Jennings enters his California home and regards with interest the figure of a strange and exotic female who seems perfectly at home on his table

(Below) Poor Ethel seems a little bit dismayed at the things the poet tells her love can do in the well known springtime. From Paramount's "Jack Straw"



"BLACK SHADOWS"**Latest Fox Feature With Peggy Hyland Has Weird Plot**

Story by Natalie Lincoln and J. Anthony Roach. Directed by Howard M. Mitchell. Released by Fox.

Marjorie Langdon.....Peggy Hyland
 Duncan Fordyce.....Albert Roscoe
 Janet Fordyce.....Correan Kirkham
 Chester Barnard.....Henry J. Herbert
 John Fordyce.....Edwin Booth Tilton
 Mrs. James.....Estella Evans
 Mrs. Fordyce.....Cora Drew

"Black Shadows" does not seem to bring forth much to hold the interest.

The theme hinges on the sinister power of an unscrupulous hypnotist, who compels an innocent young girl to become a kleptomaniac under his influence. This, therefore, affords an excellent opportunity to study the vagaries of hypnotic influence—the power of one human mind over the other. That is about the only ingredient that is of interest in the film.

Peggy Hyland is the star, but the role limits her considerably. The part is a rather serious one in which Miss Hyland's charm and infectious smile is absolutely lost in the shuffle of complications. The acting of Albert Roscoe is acceptable in a rather limited part. Correan Kirkham reg-

istered the best of all. She was very convincing as Janet Fordyce, who under the tutelage of Marjorie Langdon enters into society.

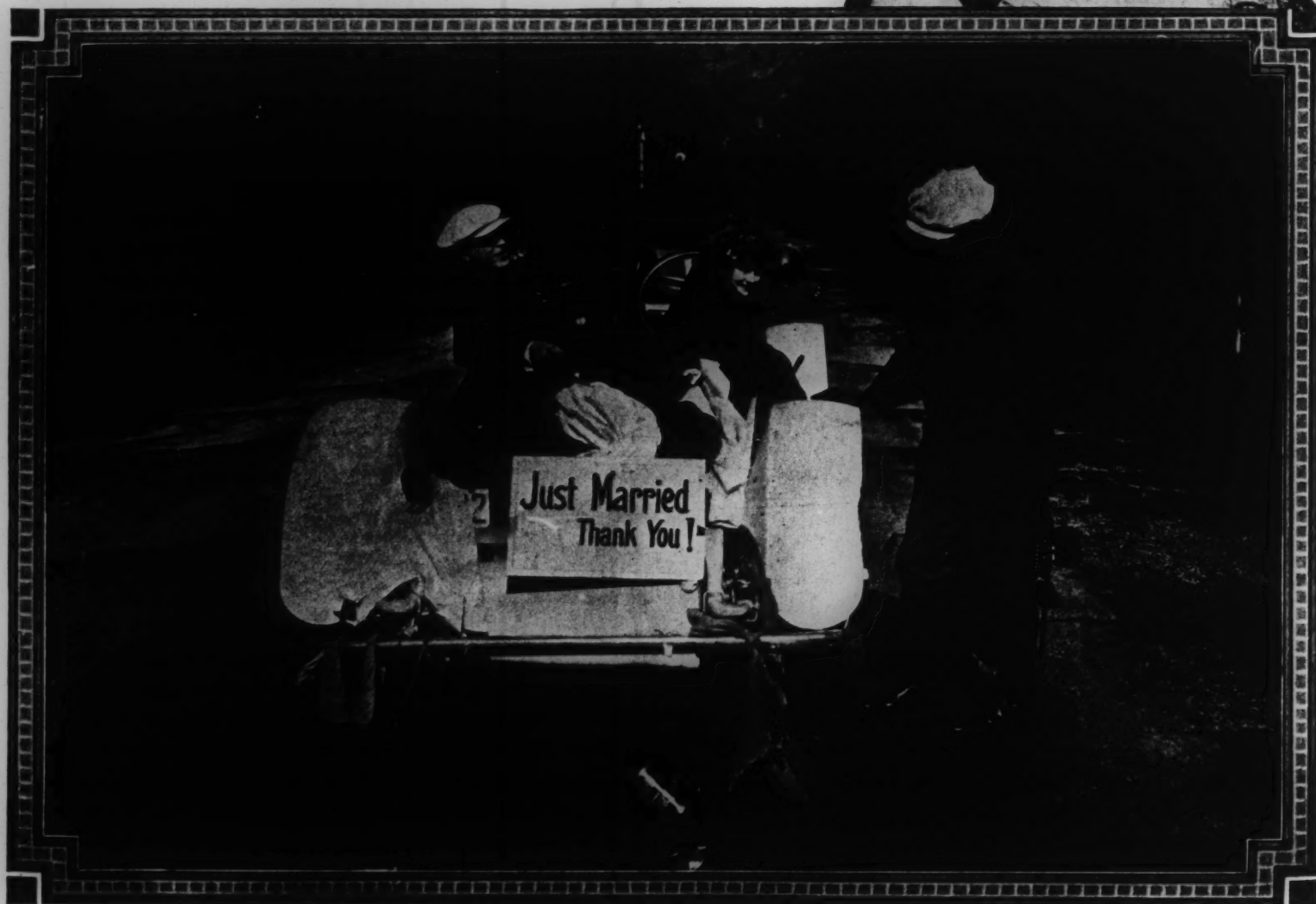
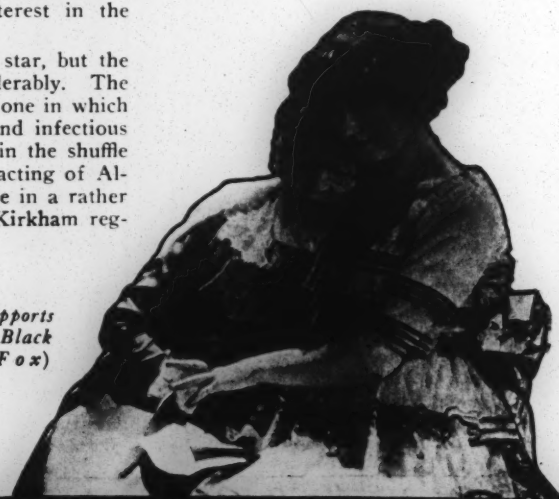
At a reception where she makes her debut, a dishonest hypnotist recognizes in her a good medium for hypnotism. Many robberies are reported in the society locality and by some clever scheming on the part of the hypnotist Marjorie Langdon is accused as the thief.

Detectives, however, clear up the mystery by catching the hypnotist in his dishonest game. In the meantime, Duncan Fordyce proposes to Marjorie and after this revelation a love scene ends the picture.



Peggy Hyland indulges in a quiet honeymoon journey in "Black Shadows" (Fox) as seen below

Peggy Hyland supports the aged in "Black Shadows" (Fox)



THIS WEEK'S BROADWAY PICTURE SHOWS

THE RIVOLI

John Barrymore is Feature of Bill

If you are weary of glycerine tears, sentimental fade-outs and red-blooded, two-fisted heroes who are forever braving all "for her;" in short, if you are a movie-goer made blasé by innumerable trivial films, then, by all means, go to the Rivoli. The bill, as a whole, we believe, can hardly be excelled; but the one gleaming jewel in all its coruscating excellence is the "Dr. Jekyll and Mr. Hyde," of John Barrymore. This film, a Paramount-Artcraft, directed by John S. Robertson, scenario by Clara S. Beranger, showers credit on all concerned in its making. It is many a moon since the reviewer has sat through anything remotely approaching it in point of quality.

Of course, John Barrymore constitutes nine-tenths of the play, as did Richard Mansfield in the stage version of earlier days. But there can hardly be any complaint on that account. The sheer artistry of John Barrymore's delineation of the dual character left one thrilled and satisfied. His personality seemed to plunge through the screen—to be there—terrible in the flesh as the murderous Mr. Hyde—a benevolent worker of good as the gentle Dr. Jekyll. When the picture ended there was a spontaneous burst of handclapping. A rare thing to close a picture play.

Martha Mansfield as Millicent Carew left nothing to be desired in point of pulchritude or histrionic ability. Against the background of John Barrymore, Brandon Hurst as Sir George Carew and Charles Lane as Dr. Richard Lanyon seemed but feeble representations. Their acting, however, was entirely capable.

"Uneasy Feet," a Special Pictures Corporation film, came as a genuine "comic relief" to the tension of Dr. Jekyll. This picture was really low comedy, as it dealt with nothing but feet—characteristic feet, which willingly followed the philandering tendencies of their owners.

The usual weekly pictorial was also shown.

The musical part of the bill was most easy to listen to. The overture was the weird and seductive "Finlandia" of Jean Sibelius, conducted by Frederick Stahlberg, who later gave place, if our eyes did not deceive us, to general director Riesenfeld.

John Barrymore at the Rivoli—Comedy Bill at the Rialto—Capitol Singers Repeat "Cavalleria Rusticana"—Good Music at the Strand

A scene from the fourth act of "Tales of Hoffman" was most faithfully pictured and beautifully sung. This is a production of the New School of Opera and Ensemble and promises well for the young organization.

"Marche Nuptiale" from "Fera-mors" played on the organ by Firmen Swinnen, closed the performance.

THE RIALTO

Robert Warwick in "Jack Straw" Heads Good Program

"Jack Straw," a Paramount-Artcraft Picture starring Robert Warwick, is the feature photoplay at the Rialto this week, and a most entertaining and interesting one it is. It is overflowing with humor from the beginning to the end. The picture is based on the stage play of the same name of W. Somerset Maugham—directed by William De Mille—scenario by Olga Printzlau.

The first number on the program is the charming overture *Alessandro Stradella* by Frederick von Flotow. Lion Vanderheim in his conducting seemed to bring back the story of the romantic Italian composer who travelled about singing love songs to beautiful maidens.

The Rialto magazine brought forth many current events that were of the usual interest. *Grace Hoffman*, soprano, sang with ease and poise the Johann Straus semi-classical *Voices of Spring*. This was a very appropriate selection for such a glorious day as Sunday. *Miss Hoffman* was dressed very becomingly.

The Robert Warwick picture pleased, after which a Sunshine comedy called "A Lightweight Lover" slammed-bammed its way for the lovers of slapstick comedy. The boxing match part was, evidently, the most ludicrous, but, of course, was a bit exaggerated. John Priest brought forth the harmonies on the organ in Anton Rubinstein's *Rene Angelique*.

It is really comedy week at the Rialto though it is not so advertised.

THE CAPITOL

Repetition of "Cavalleria Rusticana" Again Pleases at Big House

The best thing on the program at the Capitol this week is the operatic novelty "Cavalleria Rusticana." The Capitol is presenting it in an English version by Nathan Haskell Dole. It was staged by Stewart and conducted by Nat Finston.

The cast consists of Bertha Shalek and Florence Warren as Santuzza. Melanie Verbouwen and Florence Warren as Lola. Cesar Nesi and William Robyn as Turiddu. Harry Luckstone as Alfio and Naven Fedora as Lucia.

This has proved one of the most popular of the attractions at the Capitol.

The lighting effects were excellent, and the settings were true to the simplicity of a Sicily square.

The show starts with an organ solo by Arthur Depew, after which "Topics of the Day" is flashed upon the screen. This week's gathering is very amusing. Prizma presented "Aids to Cupid." With beautiful colors it brings forth the beautiful Rose fields of France showing where the flowers are grown that make perfumes for "Lady Luxury." The crushing of the flowers and the test of the chemist is vividly portrayed.

Many interesting current events are in the Capitol News. Nat Finston has chosen Liszt's Rhapsody No. 1 for the Overture of the week and it is a splendid selection. Finston conducted with his accustomed masterful manner, bringing out the phrasing and staccato effects brilliantly.

The Larry Semon comedy is a scream and got a good quota of laughs from the sophisticated class as well as the other. An adventure scenic "The Tempest," was presented by Robertson Cole. The feature is Marion Davies in April Folly, a Paramount Artcraft Picture written by Cynthia Stockley. A unique prologue to the picture was staged by John Wenger.

THE STRAND

Music Best Part of Program This Week

The general epidemic of spring fever didn't seem to affect the size of the crowd at the Strand, Sunday, though whether all those adventurous souls who put in an appearance were quite as well satisfied as usual is slightly to be doubted.

The music was extremely good—by far the most enjoyable part of the program, this week. The overture, Tchaikovsky's *Capriccio Italien* rendered by the Strand Symphony Orchestra, quite transported one to the subtly lighted water scene of the back drop, which was most realistic in its almost imperceptible changing of lights and colors.

The Strand Topical Review, while it doesn't make us sit on the edge of our chairs as in war-time, nevertheless proved quite worth while, embracing as it did a wide variety of subjects, ranging from submarine testing to a blue-blooded King of Bull-dom with his numerous progeny—to the youth to whom is attributed the honor of owning the most beautiful eyes in Harvard—whether augmented by feminine apparel or not.

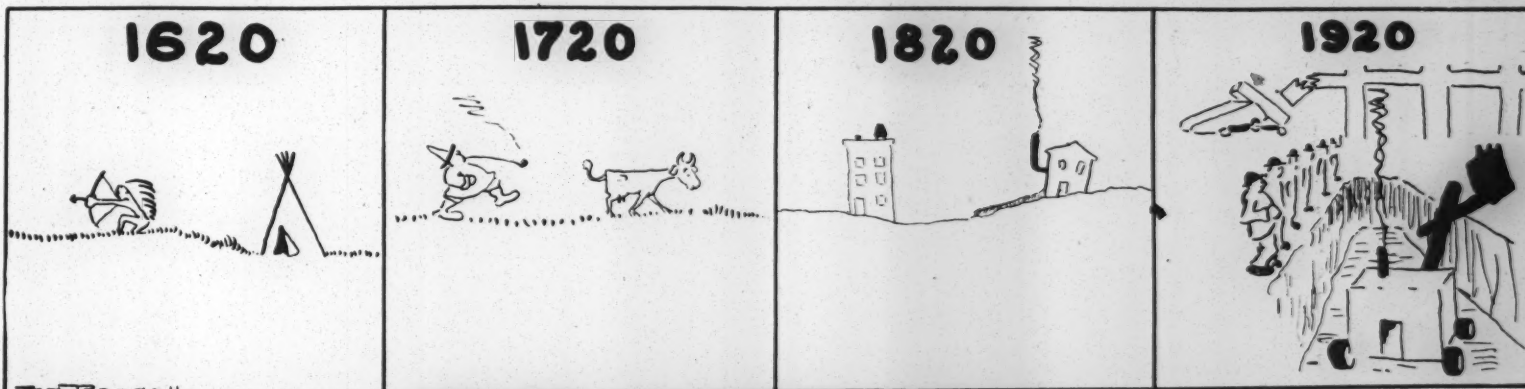
The Comedy Cartoon was clever in the matter of technique and drew quite its usual quota of laughs from the audience.

The writer regrets that "The Concerto in E Minor" listed as No. 4 on the program to be rendered by *Briglio* of the Strand Symphony Orchestra was not given at the 2 o'clock performance.

A Louis B. Mayer presentation—Anita Stewart in "The Fighting Shepherdess," was the feature picture. It was followed by a vocal duet, *Silver Threads Among the Gold*. This rather time worn ballad was exquisitely handled by Eldora Stanford and Walter Pontius. Miss Stanford's voice is a very lovely one.

The comedy, which was the first of the "Bringing Up Father" stories based on the famous cartoons by George McManus, was a disappointment to those of us who have enjoyed following "Father's" adventures in the daily papers. Anybody who remembers our old friend "Flop" in the "Little Nemo" pictures saw him re-incarnated in "Father" in a rough and tumble slapstick effusion, only accidentally humorous in spots.

The organ solo was Martin's *Melody of Peace*.



BROADWAY.

"THE BRAND OF LOPEZ"**Sessue Hayakawa in an Incongruous Robertson-Cole Melodrama**

Story by E. Richard Schayer. Directed by Joseph de Grasse. Released by Robertson-Cole.

The motion picture public is very patient. It is so convinced of the screen as an excellent entertainment medium that it is willing to submit to an occasional lapse from standard.

It is also willing to stand for a good deal from Sessue Hayakawa, because he is beyond doubt one of the screen's really great actors.

Hayakawa is called upon to play a Spanish matador. He secretly marries Lola, an opera singer who comes of fine family. Immediately her mother sets about having the marriage annulled so that Lola can marry in her own class. Lola seems suddenly to share her mother's views and agrees to marry a man named Alvarez. But the matador climbs into her apartments and engages in a fight with Alvarez in which the latter is believed to be killed. The matador is therefore arrested for murder, and later escapes to become a terrible bandit.

Alvarez, however, is not dead. He marries Lola and they live quite hap-

pily for a while. When Lola bears a child that dies, an old nurse substitutes another baby for it and Lola does not know. This other baby is the son of the bandit-matador and Lola's young sister whom he has abducted and ruined and left to die in a convent.

Eventually, he stumbles across the information that the man he thought he killed is still alive, and he determines to finish the job he left half done. So he orders Alvarez and his child to be shot. At the last minute the old nurse tells him that it is his own child and he rushes forth, saves the child's life, and gets shot himself.

Why "The Brand of Lopez?" Well, one evening when Lola threatened to be untrue to him, he burned her shoulder with his cigarette. Everybody in the picture except the young sister who dies early, is a villain, and there is nobody in whom there burns any human warmth. It is not a good vehicle for an actor of the power of the Japanese star. He is miscast and has no opportunity to do anything but the conventional "bad man" stuff.



(Above) Sessue Hayakawa "makes an honest woman" of the mother of his child, as she is about to breathe her last in the convent, in "The Brand of Lopez" (Robert-

son-Cole). At the right, he plans to wreak his revenge on the child, little suspecting that it is his own son





At the left, Olive Thomas hears a word about love in Selznick's "Youthful Folly." Below is a sample of the thrilling life she leads at home

"YOUTHFUL FOLLY"

Olive Thomas Stars in Delightful Selznick Photoplay
Written by Herself

Story by Olive Thomas. Directed by Allan Crosland. Selznick. Picture.
Nancy Sherwin.....Olive Thomas
David Montgomery.....Crauford Kent
Lola Ainsley.....Helen Gill
Jimsy Blike.....Hugh Huntley
Reverend Bluebottle.....Charles Craig
Jonathan Ainsley.....Harry Truesdale
Aunt Martha.....Florida Kingsley
Aunt Jenny.....Eugenia Woodward
Mammy.....Pauline Dampsey

In "Youthful Folly," Selznick has produced with his usual painstaking care another delightful photoplay that can be added to his already long list of successful entertaining vehicles.

Olive Thomas is the author of the story, and she must be complimented for it. She has given herself a role that is more piquant than her recognized photoplay writers have given her in the past.

Nancy Sherwin (Miss Thomas) is

a sweet, unsophisticated girl living with her three aunts on a plantation in the sunny South. She is full of fun, and longs for romance of the kind that she reads in books. Her opportunity comes when her second cousin, David, from the North visits her. She sees in him the type of man she could love. Of course, there has to be some one in the story to cause mischief, and it falls to Lola Ainsley to do so. This last-named lady is married to a man she does not care for. Suspicion points its finger to David and Mrs. Ainsley, who are thought to be deeply in love with one another. To throw off suspicion David marries Nancy, but not with any heart interest.

However, the marriage turns out to be a real success in the end.



SCREEN NEWS OF THE WEEK

FILM ACTORS AND EQUITY SOCIETY AMALGAMATED Motion Picture Players' Association Now a Unit for Theatrical Organization

THE Motion Picture Players' Association held a meeting at Geneva Hall, 145 West 44th Street, Friday evening, March 26th, and announced its amalgamation with the Actors' Equity Association. The movement is regarded by its participants as marking a new era in motion pictures. The hall was crowded with representatives of all branches of the picture profession. Frank Gilmore, John Emerson, Paul Dalzell and Col. Earle Booth pledged Equity to picture players.

The officers of the M. P. P. A. present were: President, Jack Frazier; First Vice Pres., Wm. S. Murray; Second Vice Pres., Lila Smith; Treasurer, Wm. J. Walsh; Corr. Secy., R. M. Bennett; Record Secy., R. Nelson.

President Frazier acted as chairman. He said that the amalgamation of the M. P. P. A. with the A. E. A. was the dawn of a newer and greater Equity.

Mr. Gilmore, introduced as the next speaker, said in part:

"Many of you want to know whether you should join the A. E. A. I can answer you in one word, Yes, because you are all actors and act-

resses. It doesn't matter whether you act before the camera or on the stage. You are actors just the same."

John Emerson was introduced as a member of the Council of the A. E. A. and as a director and scenario writer of motion pictures.

Mr. Dalzell and Col. Booth also spoke to the meeting, both placing great stress on the fact that the players should not be in classified groups but they should belong to a centralized body, the Actors' Equity Association.

The amalgamation of the M. P. P. A. and the A. E. A. was accepted by a unanimous rising vote.

It was decided that the casting department of the M. P. P. A. now located at 159 West 46th Street, would have to be enlarged to take care of the new members and the casting of pictures now in the course of production. A casting office and special room has been installed for the convenience of producers and directors, where players may be interviewed and engaged for their prospective productions. Many of the well known directors and casting directors have taken advantage of this offer.

To Buy Land on Palisades for Studio Site

The U. S. Photoplay Corporation will purchase fifteen acres of land, and in fact has options on three parcels on the Palisades, and will build a studio that will cost no less than \$750,000, wherein four features each year will be produced. Plans are now under way for the new studio. This will mean the actual organization of four distinct companies with four directors and with the best technical and producing staff that can be obtained.

"Determination," of which Capt. F. F. Stoll is the author, will be the first production released by the U. S. Photoplay Corporation, and will be produced in the E. K. Lincoln Studio at Grantwood, N. J., where the Corporation has a two years' lease. Other feature stories are now under negotiation. The entire casting for "Determination" will be completed between April 7th and 10th.

Ruth Stonehouse in Farce

Metro Pictures Corporation announces that it will picture "Parlor, Bedroom and Bath," as a special production with an all-star cast, instead of using it as a starring vehicle for Viola Dana, as at first planned. Two of the featured players have been engaged. They are Ruth Stonehouse and Eugene Pallette.

Cast of "The Figurehead"

The cast engaged for Eugene O'Brien's forthcoming production, "The Figurehead," includes Ora Carewe, Edwin Stevens, Joseph Girard, Frances Parke, Sheridan Dows, Mary Forbes, Sylvia Freeman, James Durfee, Kitty and Mrs. Devlin.

Films in Natural Length

Character Pictures announces that all of its photoplays will be presented in their natural length and not forced to run in a stipulated number of reels. The company is not in sympathy with the usual method of deciding upon the length of a production before it is made.

With Character Pictures the production will automatically settle upon its own length after the story has been pictureized and whether the picture runs 4,000 feet or 8,000 feet it will be presented to the public in its proper length. Character Pictures feels that many splendid stories have failed upon the screen for the simple reason that they have been forced or padded for several hundred feet of film.

Henley With Selznick

Myron Selznick announced this week that he has added to the directorial staff Hobart Henley, a director of long experience, with an extensive list of successes to his credit. Mr. Henley has been signed with a long term contract, and will confine his future efforts to a series of special productions for the Selznick Enterprises, the nature of which will be announced later.

Charles Ray Feted

A double anniversary celebration staged at the Los Angeles Athletic Club last week marked the birthday of Charles Ray and the fifth business year of the firm of Willis and Inglis, western motion picture representatives. Five years ago Richard Willis and Gus Inglis began business in Los Angeles with a borrowed typewriter. They now have a ten room suite of offices.

SUNDAY MOVIES IN NEW JERSEY

Comm. Lewis Declares in Favor of a Referendum

The showing of "educational and cultural" motion pictures on Sunday in New Jersey found a new champion today in Commissioner of Institutions Burdette G. Lewis, who declared in favor of the Senate bill authorizing a referendum to the people of Jersey cities of the question of "motion pictures and other kinds of entertainment on the Sabbath, along with sports."

Better for the family to go to the movies on Sunday, Mr. Lewis said, than that the men should be driven into cider houses and gambling holes.

Pearl White Goes to France

Pearl White is a passenger on the French Line steamer La Savoie, which sailed for Havre. She goes to France to fill a role in a new photoplay, the scenes of which require a French "atmosphere." Miss White said she would bring back with her some Paris gowns with which to arouse the envy in the minds of her friends when she returns a few months hence. Yvonne Gall of the Chicago Opera Company was also a passenger on La Savoie. Emmy Destinn, Metropolitan Opera House soprano, was another who sailed on the same ship. She will spend the summer at her castle in Bohemia.

Cast of "Democracy"

Although the theme of "Democracy—The Vision Restored," is the potent thought of interest in this cinema epic by Lee Francis Lybarger, great care was exercised in casting the characters. Director William Nigh himself plays the role of David, Leslie Austen, J. H. Gilmore, Maurine Powers, Albert Tevernier, Halbert W. Brown, Elsie De Wolfe, Charles W. Sutton, Pete Raymond, and many others are in the cast.

MARY PICKFORD AND DOUGLAS FAIRBANKS MARRIED Ceremony Performed at Minister's Home in Los Angeles, Last Sunday

MARY PICKFORD and Douglas Fairbanks were married in Los Angeles last Sunday, March 28, by the Rev. J. Whitcomb Brounger, pastor of the Temple Baptist Church. The ceremony was performed at 10:30 o'clock at the residence of the Rev. Mr. Brounger as soon as the pastor could reach his home after conducting the evening services at his church. Those present included Robert Fairbanks, a brother of the bridegroom; the bride's mother, Mrs. Charlotte Smith; the Rev. Henry Miles Cook, assistant pastor of the Temple Baptist Church,

IS THAT SO!

Frederick Burton, well known stage and screen favorite, has been engaged for "A Whiff of Heliotrope," the Richard Washburn Child story, now being pictureized for Cosmopolitan Productions.

Clayton White of the well known vaudeville team of Stewart and White, has been engaged for "A Whiff of Heliotrope."

Neil Craig, the former Essanay star is back on the screen after an absence of two years, supporting Owen Moore, the Selznick star, in "A Desperate Hero."

Samuel Goldwyn, President of the Goldwyn Pictures Corporation, sailed for England on board the Mauretania. Mr. Goldwyn did not define the purpose of his mission.

Hope Hampton has just obtained the film rights to an original story by Sophie Irene Loeb, the tentative title of which is "Virtue."

Landers Stevens has been engaged to enact a part in "The Temple of Dawn," Bert Lytell's next starring vehicle for Metro.

Seena Owen and Cleo Madison have been engaged by Metro to appear with Bert Lytell in "The Temple of Dawn."

Buster Keaton, for long identified with screen comedies, has been engaged by Metro to play the role of Bertie ("The Lamb") in Metro's all-star production of "The New Henrietta."

Myron Selznick announces that he has purchased "The Gilded Butterfly," from the pen of Earl H. Miller. Earl H. Miller is the nom de plume of Bradley King. "Mr." Miller is a woman and not a mere male author as her names would indicate.

Ida Darling, Charles Gerard and Bernard Randall have been added to the cast which will support Elaine Hammerstein in Selznick's "Whispers."

Olive Thomas has returned from Lake Placid where she had been making scenes for "The Flapper" and is about to take a trip south.

and R. S. Sparks, Deputy County Clerk, who issued the license. Robert Fairbanks acted as groomsman for his brother and Margery Daw, a motion picture actress, was bridesmaid.

It is understood the couple went immediately from the minister's home to Fairbanks' residence in Beverly Hills, near Los Angeles, where it is said they intend to spend a quiet honeymoon.

Miss Pickford was granted a divorce from her first husband, Owen Moore, on March 3.

"Invisible Divorce" Cast

National Picture Theaters' "The Invisible Divorce," will have a cast including Walter McGrail, Leatrice Joy, Walter Miller, Grace Darmond, Tom Bates, J. B. Ryder, Pidgie Ryder, John Barry, Claire Kane Barry and Peter Carr.

Cast of "The Truth"

Picturization of Clyde Fitch's "The Truth," is now under way at the Goldwyn studios. Madge Kennedy plays the leading part, and the rest of the cast includes Zelda Sears, Frank Doane, Helen Green, Kenneth Hill, and Horace Haine.

SCREEN NEWS OF THE WEEK

BILL TO ADMIT MINORS TO PICTURE THEATERS

Film Interests Seek Law at Present Session of Legislature—Other Measures Considered

MOTION picture interests are making an effort to obtain a law in this state, permitting the admission of minors to motion picture theaters outside of school hours, and providing reservations in a part of the picture houses for these children, to be under charge of a matron.

Assemblyman George F. D. Brady of Buffalo has been requested by J. H. Michaels, chairman of the executive committee of the New York State Motion Picture Exhibitors League, to introduce a bill in the Legislature to accomplish this purpose. Mr. Michaels says that at the Convention of the State Motion Picture League at Utica, N. J., March 9-10, the subject was discussed and the opinion among the exhibitors was that a law of this character would be an admirable one.

The proposition has been endorsed by Sophie Irene Loeb, head of the Federation of Women's Clubs of New York City, also Senator George F. Thompson and Senator James J. Walker, of New York, who will advocate the passage of the bill at this session of the Legislature.

Two measures are now under the consideration by the members of the Legislature. One of them is Assemblyman Hunter's bill which proposes to close all motion picture theaters in the State on Sunday, where there is an admission fee charged. The other measure has been introduced by Senator Davenport and raises the age of children to 18 years, who can attend the theaters without being accompanied by parent or guardian.

The present law makes the limit 16 years.

Garsson Film Popular

Murray W. Garsson states that "The Blindness of Youth" and "A Dream of Fair Women" are meeting with popular approval everywhere.

Both appeal to youth and maturity, both have charming romance and sentiment, and are capitally played. In "The Blindness of Youth" a cast of professionals is presented, and "A Dream of Fair Women" presents a cast of the most beautiful girls in America, who have been selected as such by a contest held by the three fan magazines, *The Motion Picture Magazine*, *Motion Picture Classic*, and *Shadowland*; who are destined to be professionals in a short while.

The production of the picture also carries its appeal, the director of "The Blindness of Youth," Mr. Mercanton, having caught some marvelously picturesque backgrounds.

Leaves for Tampa

Albert W. Plummer, business manager of Character Pictures Corporation, has left New York with other members of the producing unit for Tampa, Florida, for an extended stay, during which the company is to produce their first special production, "The Isle Of Destiny," by Mack Arthur, which is to be made on Oriental Island, lately acquired by the company.

The Character Company will develop and print all their pictures in their own plant, which has recently been completed, thus saving a vast amount of time and expense which usually consumes so much delay in the production of pictures.

The other members of the organization will join Mr. Plummer and Paul Gilmore, who is to play the principal role in the production, in Tampa in a few days.

Cameo Productions, Inc.

An independent motion picture production organization has just been incorporated in California under the name of "Cameo Productions" as a producing unit, for the sum of \$50,000.

The incorporators are Robert H. Kelly, director, and Henry McCarty, screen writer, and their associates. They are legally represented by Lyndon Bowring, who is the attorney for a great number of well known producing companies. Mr. Kelly has had a long and varied experience in picture production—first with the Selig Polyscope Company, then a member of the Panama Expedition, making the Rex Beach "Ne'er Do Well"—then assistant to Reginald Barker at the old Thos. Ince Studios in the making of "War's Women" and "The Bugle Call"—later associated with Leonce Perret at the Biograph Studios, New York, and then manager of productions for the Empire All-Star Corporation and the Edna Goodrich Mutual Productions at Glendale, L. I. He has lately been associated with Colin Campbell. Frank Fanning will be associated with Mr. Kelly in a directorial capacity.

First Bessie Love Vehicle

Following the announcement that Andrew J. Callaghan Productions, Inc., have formed a company to star Bessie Love in big story vehicles, comes the further report that the star has already begun work on "The Midlanders," the widely read novel from the pen of Charles Tenney Jackson.

Cast of "Madame X"

The cast which has been selected to support Pauline Frederick in the picturization of "Madame X," includes little Pat Moore, Casson Ferguson, William Courtleigh, Albert Roscoe, Sydney Ainsworth, Willard Louis and Lionel Belmore.

LOCKLEAR COMPANY

Aviator to Make His Own Film Productions

Lieutenant Locklear, aviator-screen star, is to have his own company. It will be known as Locklear Productions, Inc. Joe Brandt is named as president, Isadore Bernstein, vice-president and supervising director, Eddy Eckles, secretary, and S. L. Barnhard, treasurer.

Locklear was recently seen in "The Great Air Robbery," a Universal Jewel production. It is planned to make productions giving this star full latitude to defy death to his heart's content. Locklear is not only an aviator, he is also a professional swimmer and fancy diver—a motorcycle rider of note; he has won numerous medals and cups in boat races and at present owns and drives the sister to Barney Oldfield's "Golden Submarine."

Nick Carter in Films

The Broadwell Production Company of Boston has purchased the world's picture rights to Nick Carter from Street & Smith, who for thirty years have published these stories.

Jack Glavey, who will represent the Broadwell Corporation in New York, was responsible for the procuring of the rights to the Carter stories. Productions will be commenced about April 10 and all pictures will be made in Boston.

Robert B. Broadwell, president of the company, says it is the intention of his company to extend its activities to several producing units, one to produce two-reel productions and the other to make five-reel and six-reel features of New England life.

Cast of Mr. McNier

"Mr. McNier," a J. Parker Read, Jr., special production, with Hobart Bosworth in the title role, has entered the final stages of production at the Thomas H. Ince Studios, under the direction of Roy H. Marshall.



Left, a scene from "Blind Youth" (Selznick); Center, "Mary Ellen Comes to Town" (Paramount); Right, "The Virgin of Stamboul" (Universal)

"THE ADVENTURER"**Romantic Fox Costume Picture with William Farnum**

Adapted by E. Lloyd Sheldon from the play "Don Caesar de Bazan." Directed by J. Gordon Edwards. Released by Fox.
 Don Caesar de Bazan.....William Farnum
 Maritana.....Estelle Taylor
 Don Jose.....Paul Cazeneuve
 Lazarillo.....Kenneth Casey
 Queen Isabel.....Dorothy Drake
 King Charles II.....Harry Southard
 Captain of the Guards.....Pat Hartigan
 Marquis de Rotunda.....James Devine
 Marchioness de Rotunda.....Sadie Radcliffe

Democracy is the watchword of the day beyond a doubt, but even we who live in this home of the free and land of the brave get a great deal of enjoyment out of stories that deal with the times when kings were kings. Beautiful costumes, graceful manners, heroic gentlemen and fair ladies, romantic entanglements, skillful swordplay, and plenty of general swashbuckling are ingredients that go to make up the sort of entertainment that pleases everybody.

And an excellent type of swagger-

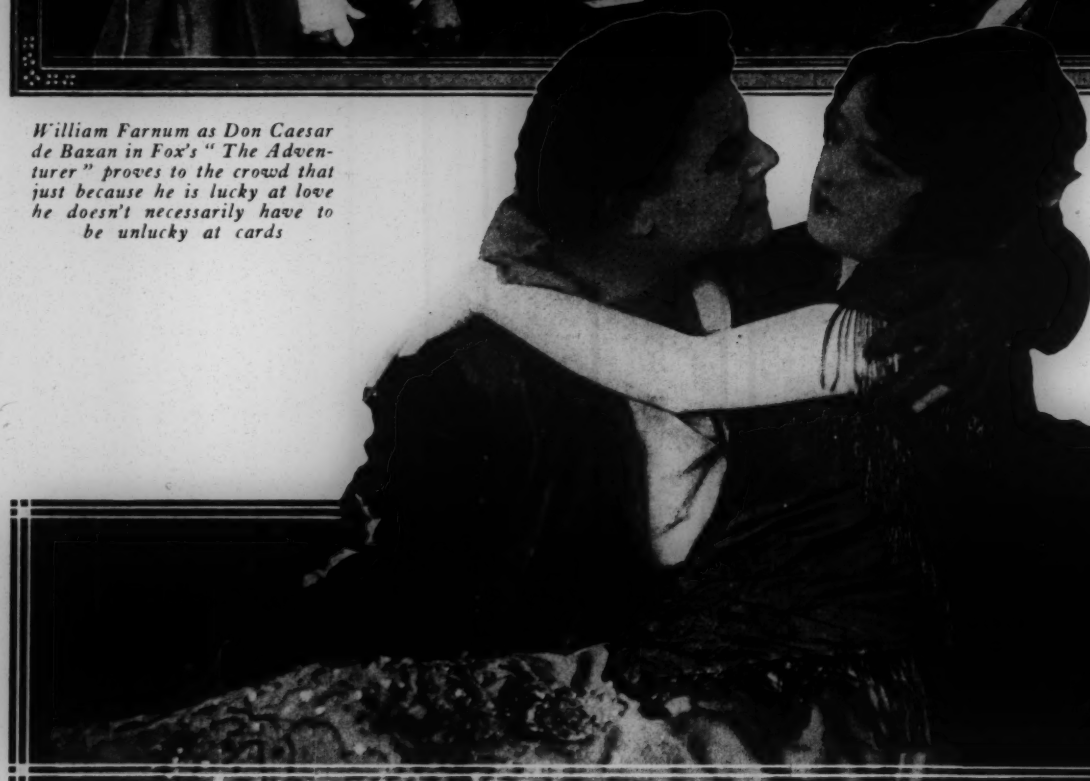
ing adventurer is Don Caesar de Bazan, famed far and wide wherever romantic drama has ever occupied a theater. Through the completely satisfying work of William Farnum, he now bids fair to reduplicate his success by way of the screen.

Don Caesar when we first see him is a ragged and penniless vagabond, but one who wins every heart he meets.

How he becomes involved in a court intrigue, how he is sentenced to death for a mere violation of court tradition, how his life is saved by the boy he has befriended, how he uncovers a plot being put into effect by a wily minister, how he saves the honor of the king, how he is rewarded by rank and wealth, and the hand of his adored one—all this is only the ground work of the picture.



William Farnum as Don Caesar de Bazan in Fox's "The Adventurer" proves to the crowd that just because he is lucky at love he doesn't necessarily have to be unlucky at cards



And here we see the other side of the question. His sweeping the table clear of money doesn't in the least interfere with his ability to sweep the beautiful dancing girl off her feet

"A MANHATTAN KNIGHT"

George Walsh's Latest Fox Film Is Excellent Crook Play

Adapted by Paul H. Sloane from a novel by Gellert Burgess. Directed by George A. Beranger. Released by Fox.

John Fenton.....	George Walsh
Belle Charmion.....	Virginia Hammond
Gordon Brewster.....	William H. Budd
Their Uncle.....	Warren Cook
Mangus O'Shea.....	Louis R. Wolheim
Sprout.....	Walter Mann
His Daughter.....	Pauline Garon
Her Sweetheart.....	W. A. Sullivan

It is indeed a pleasant surprise to happen upon a crook melodrama that is different from all others of its kind. Novelty is a characteristic that most stories of thieves and underworlds and jewels do not possess, but it is the most distinctive quality of George Walsh's latest picture, "A Manhattan Knight." Not that the story is entirely unusual, for it is not, but the method of treatment is skillful and out of the ordinary.

According to the story, a crystal gazer tells George Walsh that there is a woman in his life drawing him to her, and about five minutes later he enters the home of his foreshadowed heroine by way of the window to escape a police raid on the crystal gazer's place of business. He finds his lady fair in distress. Her half-brother has attempted suicide and has

stolen the family jewels from the safe and the police are after him and things are in a terrible muddle. Walsh, in true chivalric style, volunteers to be her knight, and devotes himself for the remainder of the evening to tracing the jewels, getting hold of them and losing them and getting hold of them again just in the nick of time.

George Walsh has never done better work. He is not called upon to do much but fight, but what he has to do, he does well. The supporting cast is also good, especially Louis R. Wolheim, who plays the part of the chief crook. Virginia Hammond is an attractive lady fair, and the others are all more than satisfactory. George A. Beranger deserves special credit for his commendable direction.



George Walsh in "A Manhattan Knight" (Fox) learns some exciting things about his own future from the mysterious power of the crystal gazer (Left) And when she got there the cupboard was bare, so George Walsh volunteered to find the jewels

(Right) George Walsh would be a pretty good fighter if he'd lost a couple of arms, so why should he worry over losing his trousers?





BEN TURPIN

A prize winning beauty who devotes his laughter-making characteristics to Paramount comedies

DRAMATIC MIRROR

"OVERLAND RED"

Harry Carey Has Another Good Universal Picture of the West

Story by H. H. Knibbs. Directed by Lynn Reynolds. Released by Universal. Overland Red.....Harry Carey
Silent Saunders.....Charles Le Moyne
Coolie.....Harold Goodwin
Louise Alcarne.....Vola Vale
Billy Winthrop.....David B. Gally
Boggs.....C. Anderson
Sago.....Joe Harris

Harry Carey has been giving a very good account of himself recently, and in "Overland Red" he has done himself prouder still. One always knows just what sort of story to expect from Carey. He only plays one type of character, but somehow he manages to escape being monotonous.

The story of "Overland Red" is not notable for originality, but it is interesting throughout. Much of its interest is no doubt due to Lynn Reynolds' direction, which is very good indeed.

Overland Red is a tramp who probably prefers to think of himself as a prospector. He has befriended a young boy, "Coolie," who wanders about with him. By chance they come upon an old miner at the point of death. When the old man dies they take his bag of gold and from that minute things begin to happen. A gang of crooks who would like to get hold of the old man's mine, do everything in their power to Red to make it miserable for him, thinking he knows where the mine is located. He is even arrested for the old man's

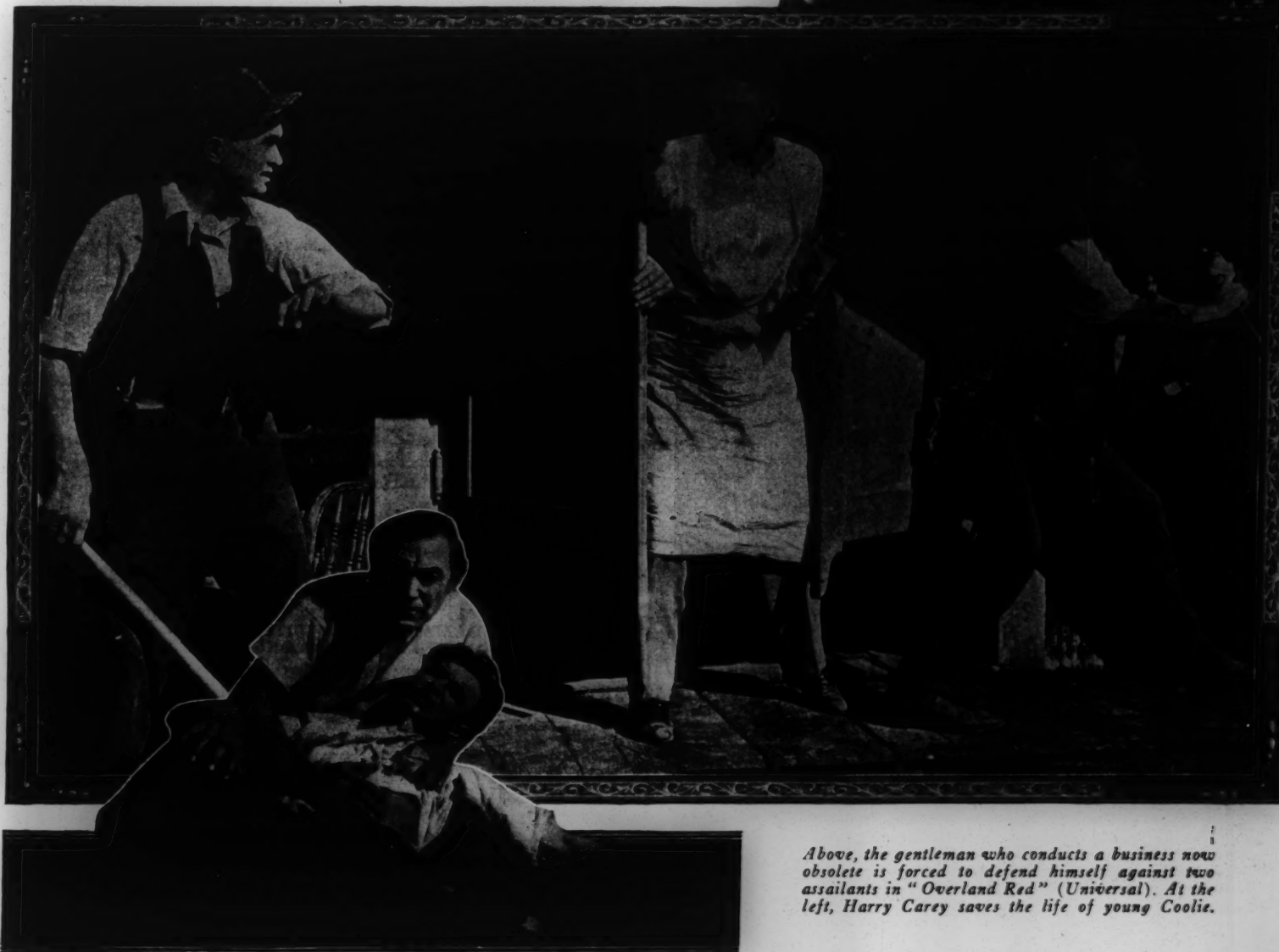
murder, but of this charge he is freed.

Coolie meantime goes to work on a ranch, and here both men fall in love with the same girl. Eventually it develops that the old man was her uncle and the mine really is hers. Red succeeds in discovering its whereabouts and pictures himself happily married to the girl. But when he finds that Coolie is the one she loves, he withdraws from the contest for her hand.

It is a type of western story that has been done many times before, but certainly never better. Carey is convincing and likable as Red, and the remainder of the cast is excellent. Vola Vale is the girl in the case, and Harold Goodwin is Coolie.

It is essentially an out-of-doors picture. There are some fine scenic effects, some excellent horsemanship, and all the ingredients that go to make up a thoroughly successful western picture.

Westerns have been done practically from the first of the moving picture industry, and it is safe to say that they are as popular now as they were that day twelve or fifteen years ago, when a one-reel thriller flickered lamely across a white cotton curtain. And as long as such men as Carey devote themselves to the "wild and woolly," just so long will western pictures continue to be popular.



Above, the gentleman who conducts a business now obsolete is forced to defend himself against two assailants in "Overland Red" (Universal). At the left, Harry Carey saves the life of young Coolie.



*Helen Bolton, "The Golden Girl,"
gowns in a Beautcraft suit of
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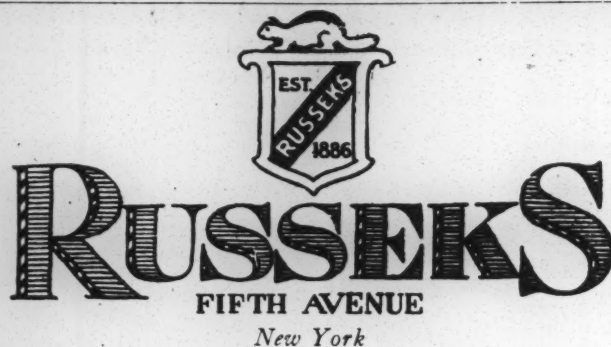
DEW KIST	INDESTRUCTIBLE VOILE	PUSSY WILLOW
KUMSI KUMSA	CHINCHILLA SATIN	THISLEDU
NEWPORT CORD		DREAM CREPE
FISHER MAID	KHAM KOO	KLIMAX SATIN
ROSHANARA CREPE		DELUXE KIT

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ASK ME!

Where to Buy and Anything Else You Want to Know

EDWARD L. BERNAYS

I AM a student in the Columbia School of Business and am very much interested in a book on the organization of the theater. I am writing you to ask if you will send me the name of the book on this subject that was written by Mr. Ames, who was formerly connected with the MIRROR.

Any other material that you may suggest on this subject will be very much appreciated.—Wm. Gwent Clark, 612 West 116th St., New York City.

The book you refer to was written by Arthur Edward Krows. Its title is "Play Producing in America" and it is dedicated to Winthrop Ames whom Mr. Krows served as a publicity representative. We should suggest your communicating with the New York Drama League at 7 East 42nd St., New York, for other material.

At present I am engaged in directing a musical comedy which the Knights of Columbus of this city are producing, and I desire to introduce one or two "peppy" numbers from other operas, which are no longer on the road, but upon which there is still a royalty. The numbers I have in mind are no longer popular and, in fact, cannot easily be secured.

What I wanted to know is can we be held liable for using same. I know this question is put to you in a general way, but I think you can at least give me some expression of opinion on the matter.—Frank M. Dugan, 1224 Seymour Avenue, Utica, N. Y.

Yes, a person is always liable for using copyrighted material without authorization. As a practical matter, however, it is scarcely likely that anyone will object to your use of the numbers you describe.

As I am just completing the typing of my play—"The Wizards," I am thinking with whom I can trustfully place it. The trouble is that I am an unknown author, with nothing to my credit. "The Wizards" is a very good comedy, though it is not my first attempt at a play. Last year I wrote my first play in blank verse, a tragic romance which, except for a large publisher and one leading actor, no one has seen. I have withdrawn it for the present for special reasons. Now what I would like you to kindly do is to inform me of the best method I can employ to reach these well-known producers in New York. I do not know their addresses and, furthermore, I would not like to send my m. s. to an address which may be misleading. As a favor, which I hope some day to repay, please instruct me as to the safest way to reach the right party. J. R. K., N. Y. City.

We would suggest that you communicate with one of the play brokers whose names were mentioned in this column last week. That is an easier and more efficient way than camping on the doorsteps of managers who are extremely elusive even though occasionally a young playwright like Elmer Reisen-

stein can penetrate into their inner offices and sell them "On Trial."

I am deeply interested in the drama and want to build up a library of works on the theater. How shall I go about it?—Margaret Slosson, Euclid Avenue, Cleveland, Ohio.

Kenneth Macgowan, the able secretary of the New York Drama League and critic of the *Globe*, has compiled a list of books on the theater, published by English and American publishers. It may be procured by addressing him at 7 East Forty-second Street, New York. Almost every large publisher now has on his lists books on the theater or dramatic works. Brentano's, Putnam's or Scribner's book shops in New York will be glad to send you monthly lists of works on dramatic topics. If all this fails, why not try Jimmy Forbes, 137 East sixty-sixth Street, author of "The Show Shop," "The Famous Mrs. Fair" and other plays.

How can I meet some of the great playwrights. I am studying a drama course at Columbia and live in New York. Meeting the authors of plays would, I know, help me greatly in my work. But how to go about it?—Jane Rossiter, New York.

Before Prohibition I used to meet them in a number of places. But now it is more difficult to do so. We still see some occasionally at the Players' Club at Gramercy Square, some at the Friars, and some at the Lambs Club. We have met women playwrights at the Women's University Club and in those strange afternoon women's club functions at the Hotel Astor. We should suggest your writing to S. J. Kaufman of the New York *Globe* for a letter of introduction to the one you want to know. He knows all the dramatists worth while.

Can you tell me who made the costume which Elsie Ferguson wears in the first act of "Sacred and Profane Love?" It is a blue dress and made in rather simple fashion, but it is very becoming to Miss Ferguson.

MILDRED MEREDITH, New York City.

The gown you mention was made by Thurn of Fifth Ave. Many people have admired it because, as you say, it is so very becoming to Miss Ferguson, and also because it is simple and girlish.

I have seen so many pictures in the fashion magazines of gowns which show the influence of Egyptian styles, and I have also read what Mlle. Rialto said about the Egyptian tendencies in everything this season, a few weeks ago in *The Mirror*. In my visits to the shops, however, I have not been able to find anything Egyptian in the way of gowns, except a few rather ordinary models. Can you recommend me to any shop or any modiste who can supply me with what I want?

LUCY L. CAMPBELL, New York City.

If you are desirous of getting really good Egyptian styles in wearing apparel, why not go to Joseph's, on Fifth Avenue? He is an authority on Egyptian costumes, and is sure to be able to supply you with what you are looking for.

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DRAMATIC MIRROR

WHERE'LL WE EAT?

Palais Royal

Miserable indeed is the trip to New York without a visit to the Palais Royal. The fairest shrubbery of all that blooms in the theatrical thickets of Town cluster about the neighborhood of the Palais Royal. It is almost the heart of the world that throbs and pulsates with the verve and bon camaraderie fostered in the Palais Royal. President Wilson said that under certain circumstances, the heart of the world would be broken, but as long as it has the Palais Royal to fall back on, the heart of the world will beat joyfully on and on.

Scandia

Probably the most widely known street corner in the theatrical profession is at 47th Street and Seventh Avenue, New York City. Immediately below that corner, and level with the underground passage of the Brooklyn Rapid Transit Company, is the Scandia. Nothing could be more convenient to the weary Broadway-farer. She, or he, can manage to drag themselves to the entrance, and fall in. All is cosy within. Since the sixteenth of 1920, most guests seem to prefer to maintain a dignified carriage both upon entering the Scandia, as well as when departing. Be that as it may, the Scandia maintains an atmosphere up to the minute in every respect, and the Scandian cuisine is excellent.

Forster's

Some resorts high up in the mountain fastnesses put on a little extra charge for the view, but at Foster's, on 47th street near 6th avenue, one can dine on the balcony and view all the strange scenery gathered below at no extra charge whatever. The management make no pretense at supplying any sort of amusement, but take punctilious care that the menu is properly done. The thrifty and frugal at Forster's may thrift and frug with even the connivance of the waiters, for Forster's does not by any means come under the head of profiteers.

Reisenweber's

Columbus Circle, the Hub of things mundane, notwithstanding the worthy Transcript of Boston, whirls merrily on, and to assist in the gyroscopic gyrations, Reisenweber's has a new Revue. It is called "Saucy Bits of 1920", staged by Max Rogers, and produced with the lavish hand famous in the amusements at Reisenweber's.

The news has just leaked out that literature is running rampant in Max Rogers' Revue at Reisenweber's. At seven-thirty and again at eleven-thirty Gertha du Four takes her valiant part in the "Saucy Bits of 1920" and thereby gathers material for her work with the pen. She does most of her writing under a pen name, Violet Saunders, and does it with a precious fountain pen presented to her by the Prince of Wales on his recent visit to this country. At Reisenweber's a point is not only made of their dejeuner de luxe, but also of the entertainment that accompanies it.

Not only is Reisenweber's famous as a caravansary known and remembered all over the globe as a place to eat good things amid, among

the pleasantest of settings, but it is rapidly acquiring additional fame for the marvelously excellent quality of the cabaret entertainment set forth twice nightly. Ida Heydt and Mirio Villani have a duet that is far above the general run of ordinary meal time restaurant singing.

Lakewood Restaurant

Once upon a time, so the story runs when Broadway was a meandering path, there was no Lakewood Restaurant. Since it has thrown wide its gates, upper Broadway has become quite prominent in the doings of our fair city. In order to get away from Brooklyn, the Mayor frequently rides in his horseless carriage along the gay thoroughfare, and did he but suspect the refreshment to be had within, he would stop and enter the Lakewood. The interior is vast and somewhat of the form of the Mammoth Cave of Kentucky, but with far better lighting arrangements. People who are prominent in the public eye hobnob with the hoi-polloi, and sometimes one may descry a demure maiden with a hoi-poiu.

Knickerbocker Cafeteria

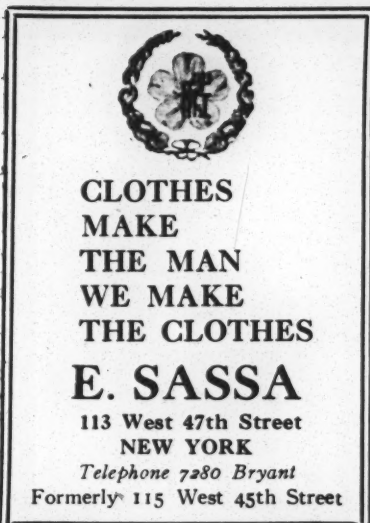
Opposite the Union Dime Savings Bank on West 40th street is the Knickerbocker Cafeteria. Now, in the City of Our Snowy Mother of the Angels, Pa Puebla Sierra Madre de Los Angeles, the most popular restaurants of the town are of the cafeteria variety, where enthusiasts repair to eat personally selected viands. No hungry waiters lurk about to have their outstretched palms crossed with pieces of silver for services they do not render. No voraciously ardent high-binders grab the greatcoats of the guests, and celebrity marks the entire repast.

Rotisserie

It is a pleasant and somewhat unusual sight, especially for strangers in Town, to see long lines of fowl snitted upon iron rods slowly, inexorably revolving before a brazier of blazing coals. Traffic cops at times clear the crowds from in front of the window, giving a fresh batch a chance to collect. Once, a man was heard to object to waiting in front until the roasts were roasted, and went elsewhere to dine. He made an error. The crowd watchfully waiting, was merely doing so out of idle curiosity, and that man would have been pleased had he gone in. The most surprising celerity greets the placing of an order, and it is a case of "no sooner said than well done."

Strand Roof

Altho the weather makes no difference in the comfort of the guest at the Strand Roof, spring has a special appeal for humankind to get away up high somewhere, out of the dust, and the Strand provides just the kind of situation. It is more than a mere house of eating, for there is an excellent dance floor, an equally excellent corps of musicians, and a most diverting entertainment of the cabaret variety. There is a pretty chorus, with constant additions to take the place of those who get married, dashing principals, and specialties galore.



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"BEFORE THEY WERE STARS"

(Continued from page 642)

extra work before Griffith trusted Lillian to play a small part. He wanted to be sure of his "find" and he wished the embryo star to have confidence in herself so that she might go right on and up—as she has done from that day to this.

Her first real part was in "Oil and Water," produced in 1912, and in less than eight years,—before she is twenty-five, she has accomplished wonders in her screen career. It has not been easy and success came slowly at first, but, once established she has kept right along and there are few women in the game who would not change places with her.

At the old Biograph, she played many parts and one of her favorites was in "An Unseen Enemy," in which Dorothy also appeared. When Mr. Griffith left the Biograph the next year, Lillian went with him to the Reliance-Majestic, and later to the old Kinemacolor Studio in Hollywood, which was enlarged to provide ample room for his big productions.

"The Birth of a Nation"

revealed new opportunities for Lillian and her splendid interpretation of the role of Elsie Stoneman was something bigger and better than she had ever done. The Griffith policy had not been to feature any particular players and so the names of the cast, printed upon the screen before the story of "The Birth of a Nation" was more or less unfamiliar to theatergoers.

I remember at one of the first performances at the Liberty Theater that this fact was audibly discussed by a group of society people to the amusement of several critics. One lady said in a bored way, "Who are these actors. I never heard of any of these people before?" This was before the erection of great theaters devoted to feature pictures; undoubtedly Mr. Griffith's wonderful production was the necessary inspiration.

Another incident of that period, which was almost the turning point in the career of the master-genius. It settled the status of Mr. Griffith once and for all. There had been those who thought he had superiors in the art of directing; "The Birth of a Nation" changed their opinions. It was the biggest picture of its time and far ahead of anything that had been done. And with its success, Lillian's standing as star was definitely settled.

Her career since has included star roles in many well known plays. Her experience abroad during the war was decidedly unusual. Mr. Griffith took a company over there before America had entered the Great War and his authentic pictures interwoven with tense dramatic stories made something decidedly out of the ordinary in feature pictures.

While other directors were "faking" scenes or waiting for pictures to get through the lines, he was on the actual spot and his little company, headed by Lillian, was with him. Her work in "Hearts of the World" was highly praised and then came "The Great Love" which was taken in London with a bevy of titled ladies, headed by no less a personage than Queen Alexandra acting as "extras." "The Greatest Thing in Life" was the

third picture taken about this time in which Lillian was featured.

And Then Came "Broken Blossoms"

which revealed Lillian in a new and startling light. For there had been people who contended that she could only play the sweet, dainty part with an occasional dramatic scene and who declared that her beauty was her big asset. Perhaps the great D. W. had heard of these kind (?) remarks, for he straightway announced her as the drab little heroine of "Broken Blossoms."

The awfulness of the part with its few scenes where she showed any happiness, the tragic little scenes where she turned up the corners of her mouth to coax a little smile (such a pathetic little one), were enough to draw tears from the most hardened critic. She was a new Lillian, a broken, bruised little child who had never known childhood or a happy moment. The play proved that she is a great artiste.

Her Next Part

promises to be admirably suited to her talents. Old theatergoers remember "Way Down East" (and the newer generation, too, for its run has been endless) and there have been many queries from time to time as to when it is to be made into a picture. The owners had been approached for years but steadily refused to give up their rights, for there is still plenty of money for it on the road.

How Griffith managed to get the picture, he only knows, but doubtless they felt that it would be well done in his hands and so were willing to part with it,—for a consideration, of course!

Lillian will have the old role in which Phoebe Davies, of a generation ago, sobbed her way to fame. Lillian does not need to sob hers to Fame, since she already possesses the latch key, but she will make it as big a screen part as Phoebe Davies did in those days of long ago when "Way Down East" was in its prime.

And think of the fine advance advertising that has been going on for the past twenty odd years! Everyone has heard of it from Maine to California and every exchange will fall all over itself to get possession of a print. Believe me, the exhibitors have a gold mine waiting for them. Lillian Gish alone is one drawing card and "Way Down East" is another. One plus one—

One odd thing though is that "Way Down East" has not been played in the large cities for some time but is better known in "the provinces." So New York and Chicago will be introduced to it through the screen and then can come a revival or two. Why not Lillian in the stage role?

But Lillian admits that this new work of hers,—directing—is more fascinating than the idea of a stage career. Her star is sister Dorothy and the picture will soon be seen on Broadway. It will mark a new step in her career and a new vocation in picture work for a woman star.



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WHERE THE SHOWS ARE PLAYING ON THE ROAD

ALTOONA: MISHLER—Kitty Gordon booked March 23 cancelled on account illness of star. "Daddies" was well received by a large audience; March 26, "Somebody's Sweetheart;" the 27th S. R. O. was the prevailing approval of this show; "Tumble Inn," 30.

March.

CLEVELAND: OPERA HOUSE—The Ziegfeld "Follies of 1919" were the attraction for the week, with a galaxy of stars such as Maryly Miller, Johnnie and Ray Dooley, Bert Williams, the Fairbanks twins and many others. As usual, about three times as many people wanted to see the attraction as the house would accommodate and S. R. O. signs was hung out before the attraction had even arrived in the city. Next week the offering is Frank Craven in "The New Dictator." **SHUBERT COLONIAL**—McIntyre and Heath, in "Hello Alexander," was the offering for the week, playing to capacity houses. For the week of March 29th "The Unknown Purple" is booked.

Morrow.

INDIANAPOLIS: SHUBERT MURAT—"The Unknown Purple" offered a series of thrills sufficient for an evening's entertainment, made plausible and interesting by the good acting of George Probert, Benedict McQuarrie, Joseph Slaytor, Herbert Ashton, Marion Rogers, Vivian Allen and others. "Nothing But Love," a pleasing and smart little musical play, featuring Andrew Tombs, a clever comedian, played to fair business. Ruby Norton, pretty little Betty Pierce, Clarence Nordstrom, Sam-

my Lee, Stanley Forde, made up a good cast of principals. McIntyre and Heath in "Hello Alexander" week of April 5. **ENGLISH'S**—Ziegfeld's "Follies" did a capacity business throughout the week's engagement, followed by "Ben Hur," which also did a big week's business. "Angel Face" week of March 29.

LONDON, CAN.: GRAND—Fiske O'Hara presented his latest play "Down Limerick Way," March 25, to a crowded house. He has a large following here and was given a hearty reception, his new songs being repeatedly encored. "Please Get Married" March 26-27. Performance and business only fair. Company better than the play. Coming: "Flo-Flo," April 2-3; George Arliss, 9-10; "Polyann," 15-17.

MONTREAL: HIS MAJESTY'S—"Lassie" opened March 25 to good business. It is a charming musical comedy with pretty music and a delightful story produced by a capable company. Tessa Costa in the role of Kelly, and Molly Reason, an old favorite here, as Meg Duncan, both scored. Ralph Nains as the drunken McNab gave a very good performance, as did also Calise O'Moore and Rolland Bottomly. Next week: "Oh My Dear."

NEW ORLEANS: TULANE—March 21-28, we had a return engagement of De Wolf Hopper, in "The Better 'Ole." Same good play with same good cast. Really a very good show. Next week we will have "Twin Beds."

Llambias.

PHILADELPHIA: BROAD—Robert Mantell is playing a special two week's return engagement in Shakespearean repertoire.

George Arliss in "Poldekin" follows. **FORREST**—Last week of "Listen Lester" with Ada Mae Weeks. The annual U. of P. Mask and Wig Club show will be given at the Forrest the week of April 5th. "Don Quixote, Esq." is the name of the production. "The New Dictator" follows, April 12th. **GARRICK**—Last week of Ed. Wynn's clever "Carnival."

One of the best revues of the season. April 5th, George M. Cohan's comedians in "Mary." **CHESTNUT ST.**—"Fifty-Fifty," with Herbert Corthell. **LYRIC**—William Hodge in "The Guest of Honor" continues to fill the house. Sothorn and Marlowe in Shakespearean repertoire April 12th. **ADELPHI**—"Up in Mabel's Room" is likely to finish out the season here. **SHUBERT**—Another season-ender is "Take It From Me," which is doing big business. The show is snappy, well staged and very well acted.

PHILADELPHIA—"Oui, Madame," Victor Herbert's latest, featuring Georgia O'Ramey, received good press notices, and appeared to be worth the \$5 a seat charged for the opening night. **WALNUT**—"Penny Ante," musical farce.

SAN FRANCISCO: COLUMBIA—The Columbia has Margaret Anglin for the last week in "The Woman of Bronze." The engagement was a success. The star will offer "Lady Windermere's Fan" next week. **CURRAN**—The Curran has Gallo English Opera Co. offering "Mikado" this week, starring Handa Shimozumi and Jeff De Angelis. **CASINO**—The Casino has Will King this week in "Speed

Limit." He has been playing at this house now for almost half a year. **SAVOY**—The Savoy has for this week only the famous Georgia Minstrels. A. T. Barnett.

WASHINGTON: POLI'S—A crowded auditorium strongly greeted E. H. Sothorn and Julia Marlowe on the commencement of their engagement March 29 in Shakespearean representation. Anderson's Frivolities of 1920 drew well during the past week. **NATIONAL**—George M. Cohan's Comedians commenced the current week to a capacity audience, presenting a brand new musical play, "The House That Jack Built," the book and lyrics by Otto Harback and Frank Mandel and melodies by Lon Hirsch, scoring a pronounced success. Prominent in a large cast are Georgia Caine, James Marlowe, Al Gerrard, Janet Velie, Charles Judels, Fay Marbe, Jack McGowan, George Jacobson and Florence Millership. George White's "Scandals of 1919," after an excellent week, closed its present season on Saturday, to go into preparation for the new Scandals of 1920. **BELASCO**—"3 Showers," produced by Mr. and Mrs. Coburn, with Anna Wheaton in the leading role, is the attraction this week. "Experience" crowded the theater during its week stay. **GARRICK**—"Oh, Henry!" Bide Dudley's new farce comedy. Dallas Welford, William Roselle and Eva Condon are strongly placed. "Seven Days Leave" played to large attendance. The regular season at this house closes May 2 and immediately the second season of the Garrick Players, a notably successful stock organization that played last year will appear again under the direction of L. Monta Bell. Warde.

The "Concensus of Opinion" of the Profession
WAS RIGHT

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WE DID. The Answer Speaks for Itself

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And THERE'S A LITTLE TOUCH OF DIXIE IN YOUR EYES. A Real Dixie Song
And IF YOU'LL COME BACK

A Double Version on This Number to Fit Any Act

YOU CAN STAY BUT THAT DOG GONE FIDDLE MUST GO

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FUN FROM THE FILMS

From Tom Bret's "Topical Jazz"
A woman is as old as she looks, but
when a man gets old he stops looking.
—(Moulton in N. Y. Mail.)

Governor Edwards is in favor of a
mahogany plank in the Democratic
platform.—(Little Rock Gazette.)

George Bothner sez that these days
a man's castle is his cellar.

Health Commissioner Copeland sez
that most lemon pies are a lemon be-
cause there ain't any lemon in them.

Bill Haywood seems to think so
much of Russia he hates the United
States. Well, all we can say about
Bill is that a skunk ain't no judge of
perfumery!

Hank Weathersbee, our esteemed
countypig killer, is sufferin' from an
awful cough. He has hip trouble.

No, Folks, the Kaiser will not
reign again. He's settled down to
drizzle about a year ago, but now he
ain't even mist!

The man who gave his wife one
dollar for an Easter hat had a heart
as cold as a new fashioned winter.

The Treaty is dead but it will never
rest in peace.

Mr. and Mrs. Si Kology gave a
cellar party last Monday. Si's wife
was dressed all in white, except her
neck.

Harry Stephens is some sport. He
sez the closest race he ever saw is
the Scotch.

Newberry gets two year sentence
for buying votes! Yea bo! And a
cell is a long, long way from a cellar!

General Wood wants to tell the
folks all about his family tree, so he's
got a leave of absence to go stump
speaking.

Remember when the telephone was
considered a great invention?
When a child had only one father
and mother?
When you could see a girl's ears?
And when people with children
could rent houses?
Oh boy! Remember?

From Universal's Laughographs
A recent examination in one of
Brooklyn's Public Schools brought
forth the following answers:

What is an impulse?
"An impulse is what the doctor
takes hold of to see if you are sick."

Name the vowels.
"Vowels ain't got no names. They
are under the stomak."

What are the duties of a citizen?
"The duties of a good citizen is not
to spit on the sidewalk and to hold
his banana peels until he meets an
ash can."

Name the races of mankind.
"Bicycle races, horse races, potato
race, automobile race, and other
kinds."

Who was Nero?
"Nero was a Roman Emperor. A
song has been written about him
called 'Nero, my God to Thee.'"

RIVOLI

B'WAY AT 49th ST.

HUGO RIESENFELD, Director

B'WAY AT 42nd ST.

CONSTANCE BINNEY

—IN—
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JOHN BARRYMORE

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EDGAR WHEELER
care of Dramatic Mirror

SOME GIRL
Words and Music by Edgar Wheeler

Prohibition's come to town,
When it came then I did frown;
I kept grieving, I was leaving
All my pals at "Third Rail John."
But 'twas nothing much to lose,
It isn't very hard to choose
Between the stuff I've stored away
And the girl I call upon.

CHORUS

Some girl, some girl,
She's the dearest, sweetest girl there is.
Her kisses are intoxicating.
They have a "kick" that makes you think
You had a real gin fizz.
Some girl, some girl,
When she's around the time will never drag.
You can have all the liquor in my cellar,
I am going on a sweet love jag.

Katzenjammers were a bore,
They will bother me no more;
Why look upon the wine so red
When I'm looking at red hair.
Highballs used to lay me low,
Something nicer now I know.
Though her first name is Virginia
She is not Virginia Dare.

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THE EDITOR
RIDGEWOOD, NEW JERSEY

**VAUDEVILLE BILLS FOR
THE WEEK OF APRIL 5th**

(Week of April 12th in Parenthesis)

NEW YORK: ALHAMBRA—
Kingsley-Benedict (N. Y., Colo);
Morris & Campbell; Maletta Mani-
kens; Black & White; Roscoe Ails
Co.; Henri Scott; Bert Howard;
Hershel Henlere. **COLONIAL**—
John S. Blondy & B. (Phil.,
Keiths); Bert Errol (Bklyn.,
Orph.) James & B. Morgan; Vera
Sabina & Co. **RIVERSIDE**—Al-
len Rogers; Barbet; Love Shop
(Bkly., Bush); Sophie Tucker; F.
R. Ardell & Co.; Dooley &
Morris. **ROYAL**—Val & Ernie
Stanton (Balt., Mary.); Meanest
Man in World (Lowell, Keiths);
Gosler & Lusby; Eva Tanguay;
Delmore & Lee; Warden Bros.

BROOKLYN: BUSHWICK—
Francis Kennedy (Balt., Mary.);
Wright & Deitrich; Wm. Brack Co.
(Balt., Mary.); Edw. Marshall;
Wm. Seabury Co.; Daly & Berlew
(N. Y. Roy.). **ORPHEUM**—B. & B.
Wheeler; House David Band (N.
Y., Roy.); Trixie Friganza (Phil.,
Keith); Eleanor Cochran (Bklyn.,
Bush); Bronson & Baldwin.
BALTIMORE: MARYLAND—
Frank Hurst; Thos. E. Shea (Dayt.,
Keith); Bessie Clayton Co.; Stanley
& Birnes; 3 Nitros; Wood & Wyde
(Phil., Keith).

BOSTON: KEITH—Geo. Kelly
& Co. (Bklyn., Bush); Ara Sisters;
Grey & Byron; Keegan & Ed-
wards; Donovan & Lee; Mosconi
Family; Wm. Selbini; Katherine
Murray.
BUFFALO: SHEA—J. C. Nu-
gent; Lexey & O'Connor; J. & E.
Mitchell; Daisy Nellis.
CALGARY: ORPHEUM—Vie
Quinn & Co.; Jas. B. Carson Co.;
Polly Oz & Chick; Ryan & Lee;
Helene Davis; Nestor & Vincent.
(Same bill plays Victoria second
half).

CHICAGO: MAJESTIC—Gus
Edwards & Girls; Eva Taylor &
Co.; Mr. & Mrs. J. Barry; Will J.
Ward & Girls; Prevost & Goulet;
Barber & Jackson; Sterling &
Marguerite. **PALACE**—Dresser &
Gardner; Victor Moore Co.; J. R.
Johnson & Co.; Ward & Van;
Johnny Ford & Girls; Van Cellos;
Robbie Gordone. **STATE LAKE**—
Jimmy Hussey & Co.; Moss &
Frye; Beth Berry Co.; Marshall
Montgomery; Follis Girls; Wal-
tham & Princeton.

CINCINNATI: KEITH—Patri-
cola (Indp., Keith); 27th Div. Boys;
3 Wheelers; Burns & Foran (Col-
umn, Keith); McLellan & Car;
Dillon & Parker (Indp., Keith); D.
Shoemaker Co. (Syra., Temple).
CLEVELAND: KEITH—Cl.
Coleman (Det., Temple); Jack
Wilson Co.; Masters & Kraft
(Pitts., Davis); The Briants
(Youngn., Hip.); 4 Reddings; Bee
Palmer Co.; W. Cross & Co.; Fr.
Conroy Co.; Clifford & Wells
(Pitts., Davis).

COLUMBUS: KEITH—Not
Yet Marie; Reed & Tucker (Dayt.,
Keith); Crawford & Broder.
(Dayt., Keith); Eary & Eary.

DAYTON: KEITH—Be Ho
Gray Co. (Colum., Keith); Geo.
McFarlane (Colum., Keith); Swor
Bros.; Dugan & Ray; Tuscano
Bros.; Nonnette (Colum., Keith);
D. Brenner (Youngn., Hip.); Mc-
Cor. & Irving.

DENVER: ORPREUM—For
Pity's Sake; Kinney & Corinne;
Harry Jolson; Maria Lo; Ryan &
Orlob; Kennedy & Nelson; Bruce
Duffet Co.

DES MOINES: ORPHEUM—
Extra Dry; Van Bankoff Co.;
Stone & Hayes; Fay Courtney;
Francis Renault; McRae & Clegg;
Josephine & Henning.

DETROIT: TEMPLE—Creole
Fash. Plate; Frank Gaby; Hugu
Herbert Co.; Meredith & Snooze.
C Y Corson Octette; Sybill Vane;
Morgan & Gates; Wanzer &
Palmer. (All to Rochester, Tem-
ple).

INDIANAPOLIS: KEITH—
Ruth Roye (Colum., Keith); Her.
Clifton; Sam Liebert Co. (Cleve.,
Keith); Regay & Lorraine Sisters;
Mabel Burke & Co.; A. Huston
(Erie, Colo.); Kramer & Boyle.

KANSAS CITY: ORPHEUM—
Alexander Carr Co.; Hickey
Bros.; Sam Hearn; Edith Clifford;
Ishikawa Bros.; Bradley & Ardine;
Rainbow Cocktail.

LOS ANGELES: ORPHEUM—
Emma Carus Co.; Le Maire Hays
Co.; Nan Gray; Harry Rose;
Lightners & Alex.; Baraban &
Grohs; Mower & Avery; Leo
Zarrell Co.; Henry Santry & Band.

MILWAUKEE: MAJESTIC—
Bothwell Browne & Girls; Whit-
ing & Burt; Irving Sisher; Walter
Weems; Ernest Evans & Girls;
The Rozellas. **PALACE**—Martin
Webb; Mack & Earl; Equilli Bros.;
Zeno & Mandel; Little Jim.

MINNEAPOLIS: ORPHEUM—
Cressy & Dayne; Marmein sisters
Co.; Bernard & Duffy; Lew Brice
Co.; Pietro; Will M. Cressy.

MONTREAL: PRINCESS—R.
E. Ball & Bro.; Hunting & Fran.;
The Only Girl (Syra., Temple);
Gordon & Dav; Geo. Jessell
(Hamil., Keith); Chandon 3.

NEW ORLEANS: ORPHEUM—
Fritzi Scheff; Jazzland Nav. Oct.;
Muriel Window; Imhof Conn &
Corinne; Joe Towle.

OAKLAND: ORPHEUM—
Bostock's Rid. Sch.; Basil Lynn
& Co.; Mahoney & Auburn; Alex-
ander Kids; O'Donnell & Blair;
Ben K. Benny.

OMAHA: ORPHEUM—Chas.
Grapewin Co.; Bert Fitzgibbon;
"Last Night"; Kenny & Hollis;
Duffy & Caldwell; Pisano & Co.;
Lucille & Cockie.

PHILADELPHIA: KEITH—
Dick & Deagon (Wash., Keith);
Kharum (Balt., Mary.); Orth &
Cody; Val. Suratt & Co. (Wash.,
Keith); Mollie Fuller Co.; 4 Jans-
leys; Herbert Brooks.

PITTSBURGH: DAVIS—Nolan
& Nolan; Shaw & Campbell; Grace
Huff & Co.; Sig. Friscoe; Stone &
Kaliz (Cleve., Keith); Sabini &
Goodwin; Marie Cahill Co.; Harry
Hines (Cleve., Keith); Nathan
Bros. (Cleve., Keith).

SALT LAKE CITY: ORPHEUM—
Morgan Dancers; Jack Ken-
nedy & Co.; Ames & Winthrop;
Ed. Morton; Marino & Maley;
Hughes Duo.

ST. LOUIS: ORPHEUM—
Howard & Clark Rev.; Alan
Rogers; Grace De Mar; I. J. Con-
nelly; Morton & Glass; Jack Oster-
man; Novelty Clintons. **RIALTO**—
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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF THE DRAMATIC MIRROR, published weekly at New York, N. Y., for April 1, 1920.

State of New York }
County of New York }

ss. Before me, a Notary Public, in and for the State and county aforesaid, personally appeared C. M. Lokker, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Dramatic Mirror and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, United Motion Picture Publications, Inc., 1639 Broadway, New York, N. Y.; Editor, None; Managing Editor, Louis R. Reid, 1639 Broadway, New York, N. Y.; Business Manager, C. M. Lokker, White Plains, N. Y.

2. That the owners are (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.)

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3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are:

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4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

C. M. LOKKER.

Sworn to and subscribed before me this 17th day of March, 1920.

[SEAL] JEROME L. FALCONER,
Notary Public New York County, No. 288.
My commission expires Mar. 30, 1920.

VAUDEVILLE IN MANY CITIES

BUFFALO: SHEA'S—"The Only Girl" was the headline feature at Shea's and was enthusiastically received. Sybil Vane was heartily received. Harry and Anna Seymour had the catchy act of the bill. Sampson and Leonhard pleased with singing and dancing. "The Fall of Eve" made a hit. Mabel Cameron as The Woman and Alan Devitt as The Man. The Chandos Trio, Charles Henry's dogs, and Dave Harris were the others on the bill. Barker.

CALGARY, ALTA: ORPHEUM—Olga Petrova charmed her audiences with a varied repertoire of songs. Ethel Clifton and Co. have a clever playlet, "Diamond Cut Diamond," excellently acted. Gene Greene's monologue and popular ditties caused good applause. Stewart Sisters dance gracefully. Brent Hayes is one of the cleverest of banjoists. Ford and Cunningham did well in their comedy skit "Even As You and I." Lamstead and Marion's athletic novelty interspersed with song and story went well. Business good. Forbes.

CINCINNATI: KEITH'S—Anatol Friedland heads an altogether good bill week March 21-27, in a musical act featuring his own clever songs. Charming Lucille Fields helps him wonderfully in getting the songs across. Then there is a good-looking chorus, handsomely costumed, which adds to the attractiveness of the performance as a whole. Arthur Huston offers an interesting study called "A Night in the Jungle." Wilson Bros. present "The Lieutenant and the Cop," a little act that is brimming over with merry comedy. Mlle. Diane, a French singer, is featured in an act that should give credit to Jan Rubini, violinist. Joe Browning and his "Time Sermon" seemed as entertaining as ever. Buster Santos and Jacques Hayes present some clever talk and songs. Franke Wilson in artistic poses with the help of lantern slides closes the bill. Goldenburg.

INDIANAPOLIS: KEITH'S—The classy, beautifully curtained act of Mabel McCane, whose lovely gowns fairly dazzled the eyes, topped the bill with singing and dancing. The dancing of Lillian Broderick stood out as a distinct feature of the act. Clifford & Wills caught most of the laughs in their rural skit At Jasper Junction. The Clinton Sisters offered an excellent series of interpretative costume dances. Hermine Shone and Co. in Peggy O'Brien; Edward Mar-

shall, cartoonist; Claudia Coleman, and Belleclaire Brothers, athletes of note, rounded out a good bill. Kirkwood.

KNOXVILLE: BIJOU—March 25-27: Ned Norworth does nothing the funniest of any one we know of. He gave us the best laughs we have had in moons. Evelyn Wells is his foil. Redford & Winchester are good jugglers and keep their act bright with fun. Merritt & Bridewell are two girls and a piano. They get over in spite of not very attractive personalities. Rivers and Arnold have some amusing patter, most of which is common. Creamer, Barton & Sparling are a rather ordinary singing trio. Krutch.

LONDON, CAN.: GRAND—"The Puppets," a mannekin act on a miniature stage, pleased; Eddie Hall has a clever and original cartoon act; Catalano, Williams and Fligel pleased with a musical and singing sketch entitled "A Courtship in Song"; Adams and Thomas have a good line of comedy and the Three Melvin Brothers are clever acrobats. Business fair. Webbe.

MONTREAL: PRINCESS—Henri Scott, operatic singer, is a headliner of more than average excellence. Fannie Usher did good work in a sketch Bide a Wee Home. Wm. Wanga and Miss Palmer play a bright comedy skit. Sylvia Johnson and William Haig; Louis J. Seymour, a good English music hall artist; Lunette Sisters; Morris Cronin's Merry Men; Arthur McWatters and Grace Tyson, are other items.

PHILADELPHIA: KEITH'S—March 29th: Bessie Clayton and the Cansinos, assisted by James Clemons, J. M. Regan and Wilbur Dunn, gave one of the best dancing acts of the season. Anna Held, Jr., with Emmet Gilfoyle offered a dainty act with a little humor. Miss Held costumed each song as sung by Gilfoyle. "Peggy," "Oo, la, la," "You Said It," "When the Preacher Makes You Mine" and "Butterfly is a Fly Girl Now" were used. Thomas E. Shea gave bits from his three big stage successes, the best being "The Bells." Dave Roth did stunt playing on the piano. His best liked bit was an imitation of a moving picture pianist. He played "When My Baby Smiles at Me" on a cigar-box violin which sounded surprisingly musical. Frances Kennedy in the next to the closing spot would have done better earlier on. (Continued on page 666)

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MILT HAGEN
MANAGER

(Continued from page 665)

the program. She worked hard to hold the crowd from a walk-out. Dan Stanley and Al Birnes sang Berlin's "When My Baby Smiles," and danced with much agility and ability. Harry Leonard and Jessie Willard presented "Outside the Inn." The Three Weber Girls opened with acrobatics. Kane, Morey and Moore closed.

Conn.
PITTSBURGH: DAVIS—One of the best bills of the season was presented at the Davis this week. Wellington Cross was the week's headliner. He was abetted by Ted Shapiro, composer of popular songs; Jack Gerard, dancer, and three sweet misses.

Lillian Shaw was the second headliner and gave a few songs written for her by Blanche Merrill. This was Miss Shaw's first appearance in Pittsburgh for two years. Frank Conroy and Harry Murphy smudged their faces in burnt cork and pleased the audiences. Ben Bernie set the house in a roar with his act. Bigelow and Clinton, known as the two jesters, mixed songs and stories with a little piano playing. Stella Tracey and Carl McBride appeared in "Bits of Exclusiveness." Al Jerome gave a mute act which pleased the kiddos. Espe and Dutton juggled around. The four Nightons closed the bill. Hal.

SAN FRANCISCO: ORPHEUM—At the Orpheum the headliner this week is Bostock's Circus act; Billie Shaw appears with her company; Phil Baker with his accordion; O'Neil and Avey, blackface comedians; Byrnes and Gehan, vocalists; Jack Hughes Duo; Libby and Nelson and William Rock and his girls complete a star bill.

Barnett.
WASHINGTON: KEITH'S—Evans & Perez in an acrobatic novelty opened the bill this week. Their balancing stunts were far above the ordinary. Some thrills were given front seat patrons when Perez stood on his head on top of a thirty-foot pole balanced on the feet of his partner. Harris and Manion followed with "Uncle Jerry at the Opera."

Maryon Vadie, dancer, and Ota Gygi, violinist, introduced new numbers in a well selected program that was heartily applauded. Herschel Henlere in Pianoflage scored heavily and kept the audience guessing. Thos. E. Shea was seen in "Spotlights," which included excerpts from "The Cardinal," "The Bells," and "Dr. Jekyll and Mr. Hyde," three of his greatest successes of former years. He was ably assisted by Edwin Holland, Daniel Jarrett and Leah Javne. Tom Lewis gave some pertinent pointers on the League of Nations and was heartily received by the audience, and when recalled sang a ditty composed by a friend of Gov. Edwards of New Jersey, entitled "Rock and Rye Baby, You're Up a Tree."

Emma Trentini, popular operatic star, ably filled the place of honor on the bill. She sang three songs, two of them from former successes — "The Firefly" and "Naughty Marietta." She is as charming as ever and her voice and personality won instant appeal. Harry Hines, the 58th variety, pleased in stories and song. When recalled he gave a pathetic description of the lonely life of an actor and said he would accept an invitation to dinner from any kind homelike couple in the audience. The Amoras Sisters in song, dance, mirth and physical culture closed the bill. Weimer.

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